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THE

WORKS

OF

WILLIAM HOGARTH;

CONTAINING

ONE HUNDRED AND FIFTY-EIGHT

ENGRAVINGS,

BY MR. COOKE, AND MR. DAVENPORT,

WITH

DESCRIPTIONS,

IN WHICH ARE POINTED OUT

MANY BEAUTIES THAT HAVE HITHERTO ESCAPED NOTICE,

WITH

A COMMENT ON THEIR MORAL TENDENCY,

BY THE

REV. JOHN TRUSLER.

IN TWO VOLUMES.

VOL II.

A NEW EDITION, REVISED AND CORRECTED.

LONDON:

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Hogarth pinxt. *T. Cook sculpt.*

A MIDNIGHT MODERN CONVERSATION.

Published by Longman Hurst Rees & Orme Nov.r 1st 1806.

HOGARTH'S WORKS.

A MIDNIGHT CONVERSATION.

" Think not to find one *meant resemblance* there;
" We lash the *vices*, but the *persons* spare.
" *Prints* should be *priz'd*, as *authors* should be *read*,
" Who sharply smile prevailing Folly dead.
" So *Rabelais taught*, and so *Cervantes thought*;
" So *Nature dictated*, what *Art* has *taught*.*

AMONG all the vices of which mankind is guilty, that of immoderate drinking is not one of the least. We some how or other, in this, run counter to the dictates of nature. So infatuated are men, that in order to gratify a friend, or indulge an intemperate appetite, they frequently make beasts of themselves, and create disorders of which they do not sometimes get rid for years to come. Other vices, in the commission of them, afford some degree of pleasure; but drunkenness carries its punishment along with it. What is it but a distemper of the head, a subversion of the senses, a tempest in the tongue, a storm of the body, the shipwreck of virtue, a woeful loss of time, and a voluntary madness? It is like a sudden land-flood, that brings down from the higher grounds abundance of filth and nastiness. In short, it is a vice of so irrational, so beastly a nature, as to well deserve the severest censure. Sensible of this, our author holds forth

* These lines were added to this plate some time after its publication, through a desire of Mr. Hogarth's, not to give offence by its personality.

to view the picture of the drunkard, shews us the various effects of ebriety, and lashes the offender with a scourge of his own providing. Mr. Hogarth's reproof in this scene has been rather too personal, he having here pointed out a particular club, and satirized its members. However, we shall make no other than general remarks, there being at present many thousands whom each character in the plate will aptly represent.

Here then we see assembled a set of *sociable* beings, met, if we can believe it, for the sake of conversation, and the mutual enjoyment of each other's company; but, how far this rational entertainment took place, the scene before us will give us to understand. Though we are to suppose they met at the beginning of the evening, we are told by the clock and the expiring candles, that the hour is now four in the morning; notwithstanding which the bowl is just replenished. By the number of empty flasks upon the mantle-piece, and other objects upon the floor, we learn what a quantity of liquor they have swallowed. Excess of drinking produces various effects on different constitutions; some it sickens, others it maddens, and others again it stupifies; but still it strikes at the understanding, and deprives the man of his only guard, his reason. How finely are these characters here described, and with how great a fund of humour! In front are two so far gone as to lose the use of their legs: on the right is one not quite so lost, but still enough to fire his ruffle instead of his pipe. This man, we learn by the newspapers in his pocket, is a coffee-house politician, one of those extraordinary beings who talk of what they do not understand, and foment sedition, through a desire of being thought wiser than their neighbours. Better would it be if such men were always senseless, than that their tongues should run to the disgrace of themselves, and the destruction of society!— On the right of him is one sick to the heart, reaching to vomit. The next is one of those *jolly* parsons (eager to drink an indecent toast) who pride themselves more in the number of bottles they can *carry off*, that is, swallow without being intoxicated, than in any one thing else whatever. Behind is a barrister at law, brimful of wine, attempting to listen to his drunken client. The faces and positions of these two are highly executed, as are indeed those of all the rest. On the left of this plate is one fast asleep,

and snoring as loud as we can imagine; and near him two veterans at the bottle, back to back, seemingly *set in for it* for hours to come; two of those nightly heroes, who, by frequent use, can *bravely* drink while others fail, and boast sobriety, even in the greatest act of intemperance: a striking instance of the infatuation of some men, who pride themselves in their folly and glory in their weakness.

To give a picture of the drunkard, has been thought by many sufficient to make the vice detested. Agreeable to this, suffer me, as a sequel to the plate before us, and as a further dissuasive from the evil, to present you his portrait, drawn in words by a divine of our church. How deserving is he, says he of respect, when we behold him tottering and staring, with his mouth as open as his eyes, perhaps driveling and doing other unseemly actions, fit to make such as see him sicken at the sight of him? If he be not too far gone, as the phrase is, the idiot is very apt to be fond of every one he meets, will entertain them with a particular detail, interlarded with a thousand oaths of the number of bottles he can carry off; and informs them how often he has been drunk that week, and what jovial souls, that is what incorrigible sots he has lately conversed with; and when he has stunned your ears with this bead-roll of nonsense, and blown his hot beastly sour breath in your face, till you are heartily fatigued with his impertinence; then he lays fast hold of you, roars out the most private affairs of his family; and though perchance you should be an utter stranger to him, yet if any one has been so unguarded as to entrust him with a secret, out it comes at all adventures, no matter for the consequence: further, to let you know he is of some consideration, he will give you the history of all his acquaintance, and if he can recollect any one instance of their ill conduct, you are sure to have it with large additions, to let you understand they are all as bad as himself. He concludes, either by oversetting some of the company, and tumbling with them on the floor, and by that means giving the rest an opportunity to retire; or retiring himself, with an invective against sobriety, humming over an old song to prove himself in the right, and condemn the behaviour of the more temperate company. A very wise scheme of life this!—But observe him when his head begins

to settle.—How low are his spirits sunk!—What secret resolutions does he make, and how does he detest himself!—When the qualm however is once gone off, and he feels his conscience giving him a check, then he repeats the nauseous draught, and thus his life is one continued scene of riot and excess. In short, he renders himself a torment to his family, troublesome to his acquaintance, and useless to the commonwealth.

Hogarth pinxt

T. Cook sculpt

TWO PLATES FOR MILTONS.

Published by Longman, Hurst, Rees, & Orme, May 1st 1809.

TWO PLATES FOR MILTON.

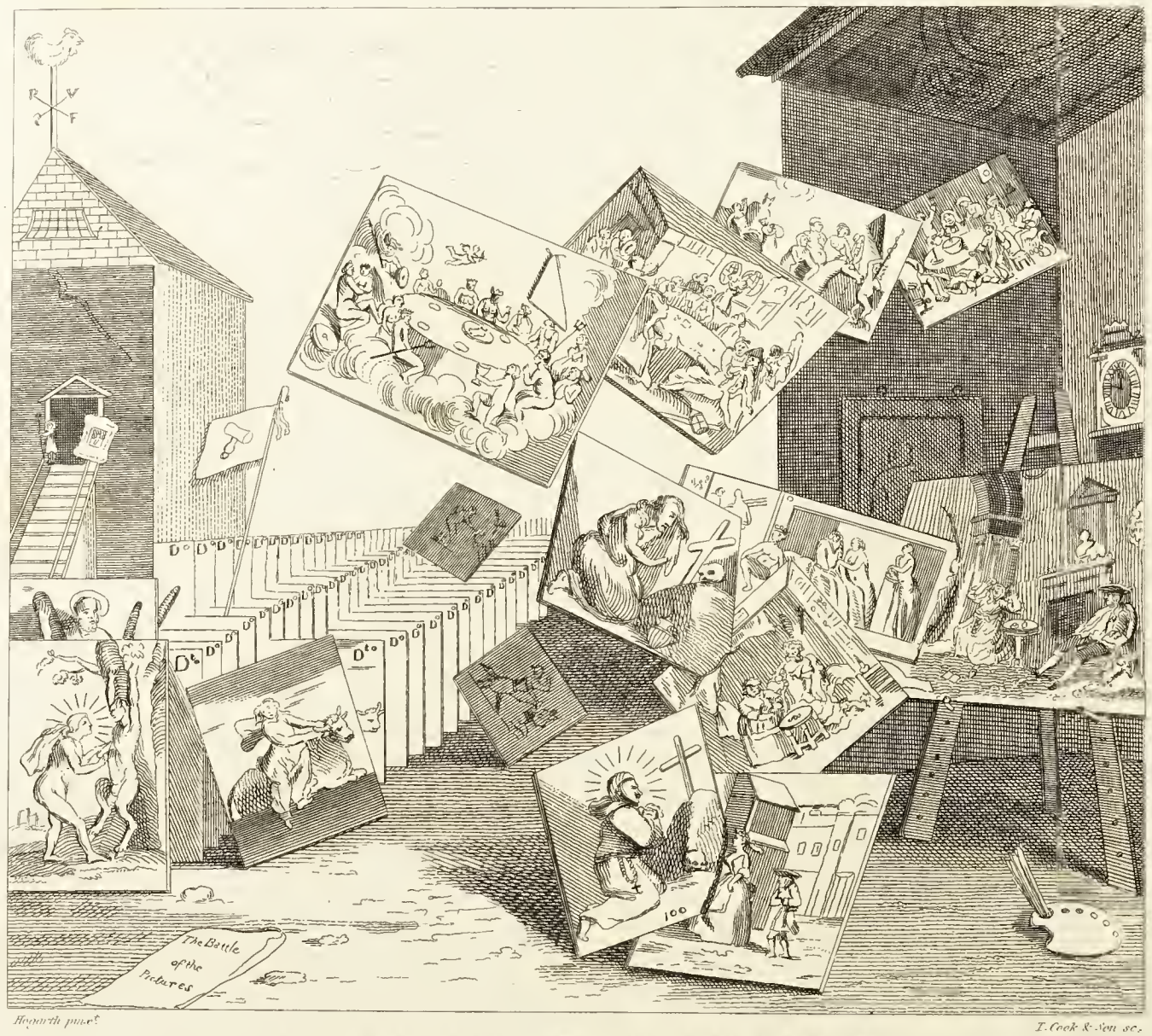
"IT is so singular," observes Mr. Nichols, "that only plates referring to the first and third books of Paradise Lost should be discovered with our artist's name subscribed to them, that I almost suspect they were not executed for any edition of that work, but rather from some Oratorio or operatical performance founded thereon, though neither performed not printed. An example of two prints by Hogarth to a single dramatic piece, we have already met with in Perseus and Andromeda."

If the first of the present designs were made for the first book of Paradise Lost, one might almost swear that Hogarth had never read it, or he could not have fallen into the strange absurdities and incoherences that his engraving displays. We have on one side a Dæmon exalted in a kind of pulpit, at the foot of which, another infernal spirit lies bound in chains, while a cannon is pointed at his head. At a distance, in the centre of an arcade adorned with statues, is a throne, with a personage seated on it. Over his head are little beings supporting an emblem of eternity. Stars, &c. appear above them. Whether this dignified character was designed for "a spirit of health, or goblin damn'd," it would be difficult from his figure and attributes to determine. Perhaps several works of fancy might be named, with which the present representation would as naturally connect as with the first book of Milton's Poem.

The following plate exhibits two celestial characters of equal age. They sit aloft in the clouds, and listen to a concert of angels playing on various instruments, and among the rest, on a clumsy organ. A ray of light darts down on a distant orb, designed, it is supposed, for the newly-created world, towards which a figure, a little being scarce bigger than a bird, though meant for Satan, is seen directing its flight.

These two plates were in the collection of Mr. Steevens.

A Bookseller of common sagacity would have been justified in rejecting these designs, if prepared for Milton. "Indeed," says Mr. Nichols, "had I not been taught by Mr. Walpole's Catalogue that such was their "destination, I should not hastily have conjectured that the former of them "had the the least reference to the Poet's Pandæmonium"



Hogarth pinxt.

T. Cook & Son sc.

THE BATTLE OF THE PICTURES.

Published by Longman, Hurst, Rees, & Orme, August 1st 1808.

Hogarth Pinxt

THE BATTLE OF THE PICTURES.

ON this plate, which was intended as an admission ticket to bid for our artist's works at an Auction, is written, "The bearer hereof is entitled (if he thinks proper) to be a bidder for Mr. Hogarth's Pictures, which are to be sold on the last day of this month [February 1744-5]."

In one corner of this very ludicrous print, Hogarth has represented an Auction-room, on the top of which is a weather-cock, in allusion, perhaps to Cock the Auctioneer. Instead of the four initials for North, East, West, and South, we have P,U,F,S, which with a little allowance for bad spelling, must pass for puffs! At the door stands a porter, who, from the length of his staff, may be the High Constable of the old school, and Gentleman Usher to the modern connoisseurs. As an attractive show-board, we have an highly-finished Flemish head, in one of those ponderous carved and gilt frames, that give the miniatures inserted in them the appearance of a glow-worm in a gravel-pit. A catalogue and a carpet (properly enough called the flags of distress) are now the signs of a sale; but here, at the end of a long pole, we have an unfurled standard, emblazoned with that oracular talisman of an Auction-room, the fate-deciding hammer. Beneath is a picture of St. Andrew on the Cross, with an immense number of fac-similes, each inscribed *Ditto*. Apollo, who is flaying Marsyas, has no mark of a deity, except the rays which beam from his head; he is placed under a projecting branch, and we may truly saw, the tree shadows what it ought to support. The coolness of poor Marsyas is perfectly philosophical; he endures torture with the apathy of a Stoic. The third tier is made up by a herd of Jupiters and Europas; of which interesting subject, as well as the foregoing, there are *Dittos, ad infinitum*. These invaluable *tableaus* being unquestionably painted by the great Italian masters, is a proof of

their unremitting industry; their labours evade calculation! for had they acquired the polygraphic art of striking-off pictures with the facility that Printers roll-off copper-plates, and each of them attained the age of Methuselah, they could not have painted all that are exhibited under their names. Nothing is therefore left us to suppose but that some of these undoubted originals were painted by some of their disciples. Such are the collection of *fac similes*. The other pictures are drawn up in battle-array; we will begin with that of St. Francis, the corner of which is in a most unpropitious way driven through Hogarth's Morning. The third painting of the Harlot's Progress suffers equal degradation from a weeping Madona; while the splendid saloon of the repentant pair in Marriage-à-la-mode is broken by the Aldobrandini Marriage. Thus far is rather in favour of the Ancients; but the aërial combat has a different termination, for, by the riotuous scene in the Rake's Progress, a hole is made in Titian's Feast of Olympus; and a Bacchanalian, by Rubens, shares the same fate from the Modern Midnight Conversation. Considered as so much reduced, the figures are etched with great spirit, and have strong character. In ridicule of the preference given to old pictures, he exercised not only his pencil, but his pen. See Mr. John Ireland's Illustrations.

Hogarth pinx.t *T. Cook sculp.t*

JOSEPH PORTER ESQR OF MORTLAKE,
From a Drawing taken from the Original Picture in 1807.

Published by Longman, Hurst, Rees, & Orme, March 1st 1809.

JOSEPH PORTER, ESQ.

MR. STEEVENS, in speaking of this portrait, passes the following eulogium upon it:

"One of the best portraits Hogarth ever painted is at Litchfield. It is of a gentleman with whom he was very intimate, and at whose houses at Mortlake and in Ironmonger-Lane, he spent much of his time.—Mr. Joseph Porter, of London, a Hamburgh Merchant, who died April 7, 1749." Mrs. Lucy Porter, the sister of this gentleman (who was the daughter of Dr. Johnson's wife, by a former husband,) was in possession of this picture. It afterwards became the property of the Rev. J. P. Pearson.

TICKET TO TIVERTON SCHOOL.

THIS is some of the early productions of Hogarth, that bear no certain date; it was engraved as a Ticket for the School at Tiverton, in Devonshire. "I am informed," says Mr. Ireland, "by the Rev. Mr. Keates, the head master, that this plate was in common use, as an invitation card, to an annual dinner of the gentlemen educated at the school; and must, consequently, have produced many impressions; yet, strange! it is now become scarce, although the most diligent search has been made after it."

The building that appears in the back ground of the print, is a view of the school; which was founded in 1604, by Peter Blundell, a native of Tiverton; whose extensive liberality was not limited to this town or quarter of the island, but encouraged most of the public charities in London in his time. The school is a handsome stone edifice, one hundred and seventy feet in length, and thirty feet in width. On the west side of the garden wall runs the river Lowman: the institution and its benevolent author are thus characterized in a poem by Mr. Kiddell, a native of that town.

" Here flows the Lowman, there the dome appears,
" Whose fame increases, as increase its years:
" For Wisdom there, distilling on the heart,
" Unlocks each science, and unfolds each art:
" Thus well he knew who bade the structure rise,
" Himself long since ascended to the skies."

The figure of Minerva, introduced in the fore-ground pointing to the building, is evidently an illusion to the following curious Latin lines, inscribed on a brass plate at the entrance to the building.

" Hospita disquirens Pallas Tritonia sedem,
" Est Blundellinæ percita amore Scholæ;
" Ascivit sedem; placuit, cupiensq; foveri,
" Hospes, ait Petrus, qui mihi fautor, eris.'

Hogarth pinx. *T. Cook sculp.*

TICKET FOR TIVERTON SCHOOL FEAST. 1740.

Published by Longman, Hurst Rees & Orme. Oct.r 1.st 1809.

The Latin motto, in the upper part of the print, "In Patriam, &c." alludes to the well-known liberality of the founder; and that on the label beneath, beginning "Utrique unus, &c." perhaps points to the colleges of Oxford and Cambridge; *viz.* Baliol and Sydney; in each of which this school has two fellowships, and two scholarships: they were purchased by the trustees agreeable to the will of the founder; who, for that and other purposes bequeathed them in money and land to the amount of eight thousand pounds. This worthy patron of literature, Peter Blundell, it appears, amassed (from the lowest origin, that of an errand boy) an immense fortune; principally by the manufacturing of kersey cloths, for which the town of Tiverton has long been famous. He is said to have frequently repeated the words used by William of Wyckham to King Edward the Third. "Though I am not myself a scholar, I will be the means of making more "scholars than any scholar in England."

THE COUNTRY INN YARD.

IN order to give such persons as are unaccustomed to travelling in a stage-coach, some small idea of the entertaining scenes that occur on its leaving an inn, and proceeding on its journey, and to give some description of the manners and strange appearance of its passengers, Mr. Hogarth designed the print before us; which must be allowed to be as full of incident and humour as the subject will admit of; and by way of further enlivening it, he has supposed the time to be that of *electioneering*, which is usually attended with hurry, mirth, and uproar; a season of festivity when business is laid aside, and pleasure takes the lead. But, not to trespass any longer on the patience of our reader, we refer him to the plate itself, that he may enjoy it in its true spirit, and feast his imagination with the view.

In this print we have a group of inside and outside passengers, in their travelling dresses; for, whether they cover themselves, on these occasions, so whimsically by way of disguise, or in order to keep themselves warm, we shall not take upon us to determine; but such is the prevalence of custom, that stage-coach passengers usually affect a meanness in their outward appearance. As a proof and illustration of this, see the monied man on the right of the steps, of whom the post-boy is in vain soliciting his customary fee; we say *monied man*, for his coming part of the way in a post-chaise, his sword and covetous disposition import him such; see him in all the outward shew of poverty and meanness! Take notice of the lusty old gentlewomen getting into the coach, in much such another dress, with her fellow-traveller behind handing in her dram-bottle! a convenience elderly women generally carry with them, either under a pretence of keeping the dust from the throat, the cold from the stomach, or supporting their spirits under a fatiguing journey. The other passengers are a tall old lady in a

Hogarth pinx.t *T. Cook & Son sc.*

A Country Inn Yard.

Published by Longman. Hurst, Rees & Orme, May 1st 1808.

joseph and a velvet travelling hood, and the man in front discharging his bill. This man, (an original) we conjecture, by the act of parliament in his pocket, and his threatening countenance, is cautioning the landlord against imposition, idly imagining, his carrying with him the act against extortion, and his significant looks, will save him a little money on the road. Travelling ln a stage coach with agreeable company, of different turns of mind, is certainly pleasant; for, there mirth is tempered with solidity, and good-humour is supported with pleasantry, so that the passengers may be considered as a little society, where harmony presides, and good-fellowship is in waiting. But now, on the other hand let us imagine six lusty people, of perverse and opposite tempers, crammed into a narrow jolting carriage, on a sultry day, with squalling child; some pulling a the windows up, others quarrelling to have them down, and all crowding for room; one wanting to stop, another ordering the coachman to go on; in short, conceive them almost smothered with dust, and sweltered with heat, scolding, fretting, stewing, with the child squalling, and you will have a just idea of the present company proceeding on their journey. On the top of this vehicle are two men, finely contrasted, an English sailor and a French footman, this inn being supposed on the Dover Road; one in high spirits, the other in low, alluding to the situations of the two nations in the year 1747. To add to the scene, we are to conceive this inn-yard in the greatest noise and confusion, from the roaring of the drunken fellow at the window, the sounding of the horn, the landlady bawling and ringing the bar-bell for her maid, whom a fellow is kissing in the passage, and the uproar among the people at the back of this plate, who are chairing a member dressed up like an infant, in swadling cloaths, with a rattle in one hand and a horn-book in the other, in ridicule of the age and incapacity of their representative.

EMBLEMATIG PRINT OF THE SOUTH SEA.

THIS emblematical print on the South Sea, by Hogarth, represents persons riding on wooden horses, the devil cutting fortune in collops, a man broken on the wheel, &c. It was published in 1721, and under it were the following verses:

"See here the causes why in London
So many men are made and undone;
That arts and honest trading drop,
To swarm about the Devil's shop (A)
Who cuts out (B) Fortune's golden haunches,
Trapping their souls with lots and chances,
Sharing 'em from blue garters down
To all blue aprons in the town.
Here all Religions flock together,
Like tame and wild fowl of a feather,
Leaving their strife religious bustle:
Kneel down to play at pitch and hustle (C):
Thus when the shepherds are at play
Their flocks must surely go astray;
The woeful cause that in these times
(E) Honour and Honesty (D) are crimes
That publicly are punished by
(G) Self-Interest and (F) Villainy;
So much for money's magic power,
Guess at the rest, you find out more.

"It may be observed," says Mr. Nichols, "that London always affords a set of itinerant poets, whose office it is to furnish inscriptions for satirical engravings. I lately overheard one of these unfortunate sons

Hogarth pinxt *T. Cook sculp.*

EMBLEMATICAL PRINT OF THE SOUTH SEA

Published by Longman Hurst Rees & Orme Aug 1st 1809.

of the Muse making a bargain with his employer. 'Your print,' says he, 'is a taking one; and why won't you go to the price of a half-crown 'epigram?' From such hireling Bards, I suppose, our artist purchased not a few of the wretched rhimes under his early performances: unless he himself be considered as the author of them."

THE WEIGHING HOUSE.

THIS print was designed by Hogarth, and engraved by Sullivan, to illustrate a humourous pamphlet which was published early in 1763, by the Rev. Mr. Clubbe, Rector of Whatfield, and Vicar of Debenham, under the title of "Physiognomy; being a Sketch of a larger Work upon the same Plan; wherein the different tempers, passions and manners of men, will be particularly considered." In return for the compliment paid to the author by this design, the pamphlet was thus very handsomely inscribed:

"To William Hogarth, Esq.

"Sir, The author begs leave, with the greatest respect, to put the following performance into your hands; some parts of which, he flatters himself, may amuse you, and the dullest, he hopes, will at least lull you to rest: a favourable circumstance that attends few pamphlets. For, how many have we in the compass of a year, that, like the clickings of a spider behind the wainscot, neither keep us quite awake, not let us sleep sound?

"His pretensions, which must also be his apology for taking the liberty, he derives from the nature of his subject: for (though at an immense distance in the execution) he fancies he bears some kind of relation to you in his design; which is, to ridicule those characters that more serious admonitions cannot amend.

"How happy you are in your portraits of *folly*, all, but the subjects of them confess; and your more *moral* pieces, none but the abandoned disapprove. We cannot perhaps point to the very man or woman who have been saved from ruin by them; yet we may fairly conclude, from their general tendency, many have: for such cautionary exhibitions correct

To face Page 25. Vol. I. Physiognomy.

A. *absolute Gravity.* B. Conatus *against absolute Gravity*
C. *partial Gravity.* D. *comparative Gravity.*

Hogarth pinx.t *T. Cook sculp.t*

E. *horizontal or good Sence.* F. *Wit.* G. *comparative Levity or Coxcomb.* H. *partial Levity, or pert Fool.* I. *absolute Levity, or Stark Fool.*

Published by Longman. Hurst Rees. & Orme. Jan.y 1.st 1809.

without the harshness of reproof, and are felt and remembered when rigid dogmatizings are rejected and forgotten—

" Segnius irritant animos demissa per aurem,
" Quam quæ sunt oculis subjecta fidelibus."—

" Your Harlot's and Rake's Progress strike the mind with horror and detestation! Every scene, but the first of Innocence, is an alarming representation of the fatal consequences of immorality and profuseness! You very justly give them not a moment of rational and true enjoyment. And herein you excel the very ingenious author of the Beggar's Opera, who suffers his profligate crew to be happy too long, and takes them off at last, without leaving sufficient abhorrence behind among the spectators.

" Your yet more serious pieces are elevated and sublimed into a beauty of holiness, fit for the sacred places of their destination.

" Your pieces of mere amusement are so natural and striking, that a man cannot look at them without fancying himself one of the company; he forgets they are pictures, and rushes into their diversions as in real life.

" In truth, Sir, you have found out the Philosopher's wished-for key to every man's breast; or you have, by some means or other, found a way to break open the lock. Zopyrus could hit off (if it was his own sagacity) a failing or two in a modest Philosopher who was ready to confess before he was accused; but you have brought to public view the lurking wickedness of man's heart, intrenched in hardiness and obstinacy, and enveloped in the sanctimonious veil of studied and deep-covered hypocrisy.

" While you, Sir, live, which the author hopes will be many years, he thinks to postpone the commencement of his scheme of weighing men's understandings, passions, &c. for no man would slowly trace out, by a mechanical apparatus, what you can instantaneously discover by intuition.

" The author begs to be considered as one of your many, many thousand admirers; and to subscribe himself, Sir, your devoted, and most obedient humble servant."

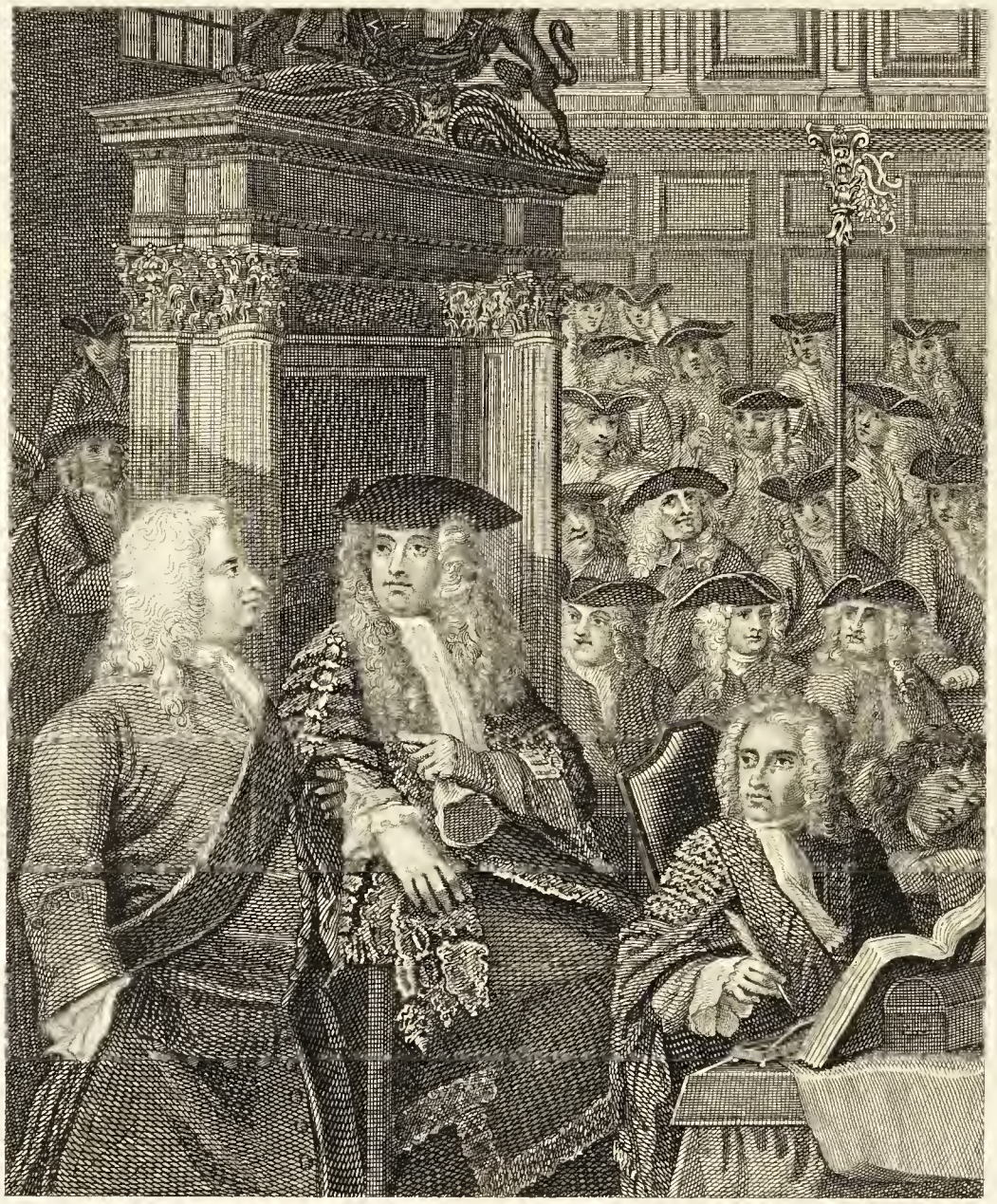
MARTIN FOLKES, ESQ.

MARTIN FOLKES was a mathematician and antiquary of much celebrity in the philosophical annals of this country. He was at the early age of twenty-four admitted a member of the Royal Society, where he was greatly distinguished. Two years afterwards he was chosen one of the council, and was named by Sir Isaac Newton himself as vice-president: he was afterwards elected president, and held this high office till a short time before his death, when he resigned it on account of ill-health. In the philosophical transactions are numerous memoirs of this learned man: his knowledge in coins, ancient and modern, was very extensive; and the last work he produced was concerning the English Silver Coin from the Conquest to his own time. He was president of the Society of Antiquaries at the time of his death, which happened on the 28th of June, 1754, at the age of sixty four. A few days before his death he was struck with a fit of the palsy, and never spoke after this attack.

Hogarth pinx.t *T. Cook sculp.t*

MARTIN FOLKES ESQ.R

Published by Longman, Hurst, Rees, & Orme, Aug.st 31.st 1807.



Hogarth pinxt. *T. Cook sculpt.*

THE HOUSE OF COMMONS.

First Published in 1803, by Mr. E. Harding, & copied by his permission.

Published by Longman, Hurst, Rees & Orme July 2nd 1809.

HOUSE OF COMMONS.

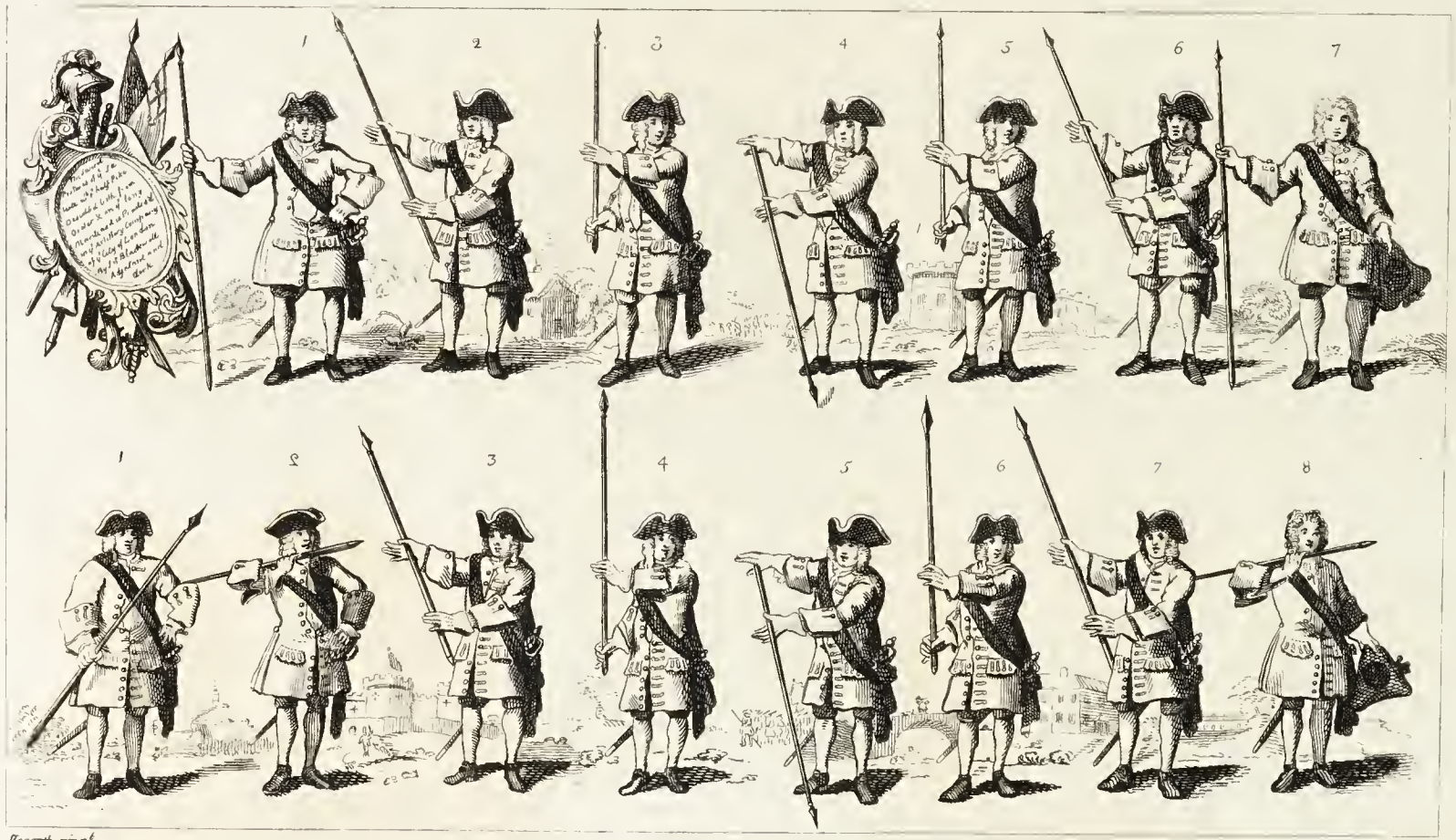
THIS print of the House of Commons, from an original picture painted by Hogarth and Sir James Thornhill, in the collection of Earl Onslow, was engraved by Fogg, Historical Engraver to His Royal Highness Prince Frederick, and published by E. Harding, No. 100, Pall Mall. It contains, besides many figures in the back ground, the following prominent portraits:

1. Sir Robert Walpole.
2. The Right Hon. Arthur Onslow.
3. Sidney Godolphin, Father of the House.
4. Sir Joseph Jekyl.
5. Colonel Onslow.
6. Edward Stables, Esq. Clerk of the House of Commons.
7. Sir James Thornhill.
8. Mr. Askew, Clerk Assistant H. C.

BLACKWELL'S MILITARY FIGURES.

TWO PLATES.

THESE plates, consisting of twenty-six figures, on two large sheets, were engraved in 1726, for " A Compendium of Military Discipline, as it is practised by the Honourable the Artillery Company of the City of London, for the initiating and instructing Officers of the Trained Bands of the said City, &c. Most humbly dedicated to his Royal Highness George Prince of Wales, Captain General of the Honourable the Artillery Company. By John Blackwell, Adjutant and Clerk to the said Company."



Hogarth pinx.t

T. Cook sculp.t

BLACKWELL'S MILITARY FIGURES.
PLATE I. PIKEMEN.

Published by Longman, Hurst, Rees, & Orme, July 1st 1809.

Hogarth pinx.t *T. Cook sculp.t*

BISHOP HOADLY.

Æt. 67. A.D. 1743.

Published by Longman, Hurst Rees, & Orme, June 1st 1809.

BISHOP HOADLY.

THIS portrait of Dr. Benjamin Hoadly, Bishop of Winchester, was engraved by Baron, from a portrait, in a grand style, by Hogarth.

Few writers of eminence have been so frequently or so illiberally traduced as Dr. Hoadly; yet fewer still have had the felicity of "living 'till "a Nation became his converts," and knowing "that sons have blushed "that their fathers had been their foes." This great Divine was born November 4, 1676; educated at Catherine Hall, Cambridge; was elected lecturer of St. Mildred, Poultry, 1701; was rector of St. Peter le Poor in 1704, and of Streatham in 1710; King's Chaplain, February 16, 1715-16; Bishop of Bangor, March 18 following; translated to Hereford in 1721, to Salisbury in 1723, and to Winchester in 1734, which he held nearly twenty-seven years: 'till on April 17, 1761, at his house at Chelsea, in the same calm that he had enjoyed amidst all the storms that blew around him, he died, full of years and honours, beloved and regretted by all good men, in the eighty-fifth year of his age. His useful labours, which will ever be esteemed by all lovers of the natural, civil, and religious rights of Englishmen, were collected into three large volumes in folio, 1773, by his son, Dr. John Hoadly, (then Chancellor of Winchester, and the only surviving male of a numerous and respectable family): who prefixed to them a short account of the Bishop's life.

Concerning this portrait of Bishop Hoadly, Dr. John Hoadly, wrote the following whimsical epistle to the artist.

"To William Hogarth.

"Dear Billy,

"You were so kind as to say you would touch up the Doctor, if I would send him to town. Lo! it is here.—I am at Alresford for a day or

two, to shear my flock and to feed 'em (money you know is the sinews of war;) and having this morning taken down all my pictures, in order to have my room painted, I thought I might as well pack up Dr. Benjamin, and send him packing to London. My love to him, and desire him, when his wife says he looks charmingly, to drive immediately to Leicester Fields (Square I mean, I beg your pardon), and sit an hour or two or three, in your Painting Room. Do not set it by, and forget it now,—don't you. My humble service waits upon Mrs. Hogarth, and all good wishes upon your honour, and

I am, dear Sir,
Your obliged and affectionate
J. Hoadly."

Hogarth pinxt. T. Cook sculpt.

THE FIVE ORDERS OF PERRIWIGS.

Published by Longman Hurst, Rees & Orme, Jan.y 1st 1809.

THE FIVE ORDERS OF PERIWIGS.

SUCH is the pride of the English, with respect to dress, that unless they exceed every thing that is common, they look upon it as mean and vulgar; and such their depraved taste, that gentility and distinction, in their opinion, consist in singularity, abundance and superfluity: instead of vying with each other in matters of real excellence, in greatness of disposition and nobility of sentiment, they think little or nothing of it, and childishly imagine that expence implies worth, and that profusion confers dignity. At his late Majesty's coronation, when every one who had a right to walk in procession, strove to make the best appearance possible; the folds of a robe and the largeness of a wig was more studied than either ease or becomingness, confounding taste with impropriety, and elegance with absurdity To ridicule the folly of the people, Mr. Hogarth published this print, representing to us the five orders of periwigs, alluding to the capitals of the five orders in architecture, and measuring them, as he himself calls it, *architeconically*, giving us to understand the particularity of some persons, with respects to these ornaments of the head.

The first he describes is the *episcopal* or *parsonic*, alluding to the *Tuscan* order, as being the most simple and solid, having but few ornaments, and being the massive. These were such as were worn by the bishops, in whose faces he has not forgot the general overbearing pride of the dignified clergy.

The second is the old *peerian* or *aldermanic*, corresponding to the *Doric*, which consists of rather more ornaments than the *Tuscan;* whose *frieze* is divided by *triglyphs* and *metopes*.* These were worn by the Aldermen of

* These orders will be best understood by those who have some knowledge of architecture.

the City of London; two of whose little-meaning faces are exhibited to view. That remarkable five tailed periwig on the right, was worn by his lordship the Mayor; two of whose tails hung down in half curls before, the other three behind.

The *Lexonic** is the third, answering to that of the *Ionic*, a kind of mean proportional between the solid and delicate manner, adorned with *volutes*, or spiral curls. These were such as were chiefly worn by the gentlemen of the law; and lest the beauty of those *capitals* should chiefly depend, as usual, on the delicacy of the engraving, our artist has declared, by words written on the shoulders, beneath one of them, that he etched them with his own hand.

The next two on the right are of the fourth, called *Queerinthian*, or *queue-de-renard* (that is, *fox-tail*) agreeable to the *Corinthian*, the richest and most delicate, adorned with fillets, and a number of *volutes*. These, in front, resemble the ears of the fox, or the wings of a pigeon, and were tied behind with great bunches of ribband. They were worn by the major part of the nobility.

The other two are of the fifth and last order, called the *Composite*, or *half-natural*, correspondent to the *Composite*, or *Roman*, so called, because composed by the people of *Rome*, out of the *Corinthian*, and *Ionic* orders, as this is out of the *Queerinthian* and *Lexonic*, decorated with *volutes*, &c. This was worn by some of the nobility, as of higher and nobler institution.

The *scale* by which the measurement is made, is of *Athenian* measure, and proportioned to a block, as we see on the left of this plate. It is thus divided in *nodules*,† *nasos*,‡ and *minutes*; every *nodule* being three *nasos*, each *nasos* three *minutes*. As each of the *capitals* or periwigs are ruled, the curious examiner may easily prove their exactness by the application of a pair of dividers. If it should be asked why this exactness? The answer is obvious. As the degree of understanding is thought by some to be proportioned to the size of the wig, too great a niceness could not be observed.

* From the Latin, *Lex*. i. e. Law. † From *noddle*. ‡ From *nasus* i. e. nose.

The bottom part of this print represents the head of six ladies, from the lowest to the highest, according to the rank of precedence, the minor walking first; the faces of the whole are extremely well-known. They were introduced here to shew the various ways of dressing the female head. The *Triglyph membretta*, or *drop-curl*, was preserved throughout the whole, as conforming to some established order, the preservation of the uniformity of which partakes of the follies as well as the dignities of the nation.*

* On the different parts of these *capitals*, are letters by way of reference to their names in the margin of this plate; and at the bottom of this plate is engraved the following advertisement:

"In about *seventeen years* will be completed in six volumes, folio, price *fifteen guineas*, the exact measurement of the periwigs of the *antients;* taken from the statues, bustos, and basso-relievos of Athens, Palmira, Balbec, and Rome. By Modesto, *periwig-meter*, from Lagado.

"None will be sold but to Subscribers."

A JUST VIEW OF THE STAGE.

ON this plate is the following inscription: "A Just View of the British Stage, or three Heads are better than one, Scene Newgate, by M. D. V—to.* This print Represents the Rehearsing a new Farce, that will include ye two famous entertainments Dr. Faustus and Harlequin Shepherd ;† to wch will be added, Scaramouch Jack Hall the Chimney sweeper's Escape from Newgate through ye Privy, with ye comical Humours of Ben Jo*h*nson's Ghost, concluding wth the Hay Dance, Perform'd in ye Air, by ye Figures A. B. C. (Wilks, Booth, and Cibber,) assisted by Ropes from ye Muses. Note, there are no Conjurers concern'd in it, as ye ignorant imagine. The Bricks, Rubbish, &c. will be real; but the Excrements upon Jack Hall will be made of Chew'd Gingerbread to prevent Offence. *Vivat Rex, Price six-pence.*"

Such is the inscription on the plate; but we may add, that the ropes already mentioned are no other than halters, suspended over the heads of the three Managers; and that labels issuing from their respective mouths have the following characteristic words. The airy Wilks, who dangles the effigy of Punch, is made to exclaim—"Poor *R—ch!* faith I Pity him." The Laureat Cibber, with Harlequin for his play-fellow, invokes the Muses painted on the cieling.—"Assist, ye sacred Nine;" while the solemn Booth, letting down the image of Jack Hall into the *forica*, is most tragically blaspheming.—Ha! this will do, G—d d—me." On a table before these gentlemen lies a Pamphlet, exhibiting a print of *Jack Shepherd*, in confine-

* Mr. Devoto was Scene Painter to Drury Lane, or Lincoln's Inn Fields, and also to Goodman's Fields Theatre.

† Dr. Faustus and Harlequin Shepherd were Pantomimes contrived by Thurmond the Dancing Master and acted at Drury Lane in 1724-5.

A JUST VIEW OF THE BRITISH STAGE.

Published by Longman, Hurst, Rees & Orme, July 1st 1808.

ment; and over the *forica* is suspended a parcel of waste paper, consisting of leaves torn from "The Way of the World,"—"Hamlet,"—"Macbeth," and "Julius Cæsar." Ben Jonson's Ghost in the mean-while is rising through the stage, and p——g on a Pantomimic Statue tumbled from its base. A fiddler is also represented hanging by a cord in the air, and performing, with a scroll before him, that exhibits—*Music for the What*—[perhaps the *What d'ye call it*] *entertainment*. The countenances of Tragedy and Comedy, on each side of the Stage, are hoodwinked by the bills for "Harlequin Dr. Faustus" and "Harlequin Shepherd,"* &c. &c. There is also a dragon preparing to fly; a dog thrusting his head out of his kennel; a flask put in motion by machinery, &c. *Vivetur Ingenio* is the motto over the curtain.

In Mr. Walpole's Catalogue the description of this plate is, "*Booth, Wilks, and Cibber, contriving a Pantomime. A Satire on Farces. No Name.*"

* "This day is published, and sold by the Printer hereof, and the men that carry the news, *Price three pence*, (as it is performed at the Theatre Royal in Drury Lane,) Harlequin Shepherd; a Night Scene in Grotesque Characters, by Mr. John Thurmond, Dancing Master. With new Scenes painted from the real places of action in Newgate; also a song occasioned by Blueskin's cutting Jonathan Wild's Throat, sung by Mr. Harper to the Tune of Packington's Pound. To which is prefixed an Introduction, giving an account of Shepherd's life, never yet published; with a curious Frontispiece representing Harlequin Shepherd." Postboy, December 1, 1724.

THE MYSTERY OF MASONRY.

THIS plate is entitled "The Mystery of Masonry brought to Light by the Gormagons.*

A. Chin Quaw-Kypo' 1st Emperor of China.
B. The sage Confucius.
C. In Chin present Oecumenical Volgi.
L. The Mandarin Hangchi.

Done from ye Original. Painted at Pekin by Mattchauter, Grav'd by Ho-ge and sold by ye Printsellers of London, Paris and Rome."

Underneath are these Verses:

"From Eastern climes, transplanted to our coasts,
Two oldest Orders that Creation boasts
Here met in miniature, exposed to view
That by their conduct men may judge their due.

The Gormagons, a venerable race,
Appear distinguish'd with peculiar grace:
What honour! wisdom! truth! and social love!
Sure such an Order had its birth above.

But mark, Freemasons! what a farce is this?
How wild their mystery! what a *Bum* they kiss!†
Who would not laugh,‡ who such occasions had?
Who should not weep, to think the world so mad?"

* The Gormagon Society is advertised (by command of the Volgi) October 26, 1728; and afterwards frequently till 1730.

† On this occasion the print exhibits a trait of humour that may have hitherto escaped observation. To render the part presented for salutation more tempting, it has patches on, such as women wore at the time when this print was published.

‡ Who would not laugh, &c. Parody on the concluding couplet of Pope's character of Addison.

Hogarth pinxt. *T. Cook sculpt.*

The Mystery of MASONRY *brought to Light by the* GORMAGONS.

Published by Longman, Hurst. Rees & Orme. May 1st 1809.

This plate is supposed to have been published in about 1742, when the Procession* of Scald Miserables had been produced to parody the cavalcadè of the Freemasons, who ever afterwards discontinued their annual procession. Hogarth was always ready to avail himself of any popular subject that afforded a scope to ridicule.

* The contrivers of the Mock Procession were at that time said to be Paul Whitehead, esq. and his intimate friend (whose real Christian name was *Esquire)* Carey, of Pall Mall, Surgeon to Frederick Prince of Wales. The City Officers did not suffer this procession to go through Temple Bar, the common report then being, that its real intent was to affront the annual procession of the Freemasons. The Prince was so much offended at this piece of ridicule, that he immediately removed Carey from the office he held under him. To this may be added, that Paul Whitehead was intimate with our artist.—Whitchead's house (says Sir John Hawkins in his life of Samuel Johnson) was open to all his London *friends*, among whom were Mr. Hogarth, Isaac Ware, the Architect, George Lambert and Hayman, the Painters, and Mr. Havard the Player. Men who had spent all their lives in and about Covent Garden, and looked upon it as a school of manners, and an epitome of the world.

MUSIC INTRODUCED TO APOLLO.

THIS print was designed by Hogarth, as a frontispiece to some Book of Music, or as a Ticket for a Concert, in 1727. Mr. Nichols makes the following remark upon it: "I can venture to affirm, on unquestionable authority, that this print is a mere copy from the Frontispiece to a more antient Book of Music. The composer's name has escaped my memory."

Musick
Introduc'd
to Apollo
by
Minerva
1727.

HOGARTH

T. Cook sculp.

From a Bust by Roubilliac in the Possession of George Baker Esqr.

Published by Longman Hurst Rees & Orme Nov 1 1809.

BUST OF HOGARTH.

THIS engraving is taken from a valuable bust, in terra cota, which the unrivalled skill of Mr. Hogarth's friend Roubilliac had modelled from the life. It was sold amongst the effects of Mr. Hogarth's widow, at her house in Leicester Fields, and came into the possession of Mr. Samuel Ireland, at the death of Mr. John Hunter, who had purchased it at her sale. They who are conversant with the specimens of this art, will immediately recognize the excellence of this effort of Roubilliac's hand. There is an expression in the countenance which conveys a most infallible intimation of its prominent and distinguished character; and in which it is impossible not to trace almost every feature in the mind of the person whom it represents. It requires but little penetration, to discover a sort of satyrical conformation in the whole of the face. It exhibits a more than ordinary portion of sagacity; and a species of sharp and quick-sighted penetration, as it were in the very act of exploring those vices, and hunting out those follies, which in so many fanciful combinations were the perpetual objects of his researches.

This great effort of genius however met with a very slender compensation. The whole amount of the recompence received by the artist, being no more than fifteen guineas.

THE HARLOT'S PROGRESS.

PLATE I.

IN this age, when wickedness is in search to entrap the unwary; and man, that artful deceiver, racking his invention for wiles to delude the innocent, and rob them of their virtue; it is more particularly necessary to warn the rising generation of the impending danger; lay before the female world the perils they are exposed to; open to their view, a sight of that wretchedness that will inevitably be the consequence of their misconduct; and by a timely admonition, prevent if possible, the irrevocable misfortunes attendant on a life of prostitution, brought on, perhaps, in an unguarded moment. This was the design of Hogarth in the History of the Harlot before us, in the prosecution of which he has minutely pictured out the most material scenes of her life, from the time of her fall from virtue, to the hour of her death; a history full of such interesting circumstances, as must certainly give the unthinking maid a sense of her danger, and alarm her lest she also becomes a prey to man.

Our author has here described her as the daughter of a country curate, in order to shew us the amazing frailty of the sex; that notwithstanding she might have been brought up properly instructed in the paths of virtue, yet there is such an enchantment in vice as to allure the person on, who once gives the least ear to her persuasions. In these plates as in most others he has indulged his natural vein of humour, and by that means has intermixed the *dulce* with the *utile* and made them at the same time both entertaining and instructive. The first scene of this domestic tragedy is

Hogarth pinxt. *T. Cook sculpt.*

HARLOTS PROGRESS.

Published by Longman, Hurst, Rees, & Orme, Jan.y 1.st 1807.

laid at the Bell Inn, in Wood-Street, Cheapside: the heroine of this piece, about sixteen years of age, is supposed to be just alighted from the York waggon, on its arrival in the inn-yard, accompanied by her father on horseback, in search of better fortune. (This particular county is alluded to as being far distant from the metropolis, and as such supposed to be least acquainted with its intrigues.) That this was her father's view, is evident from the letter of recommendation, whose direction he is reading, addressed to some bishop in town. (The mistaken notion that prosperity is centered in London, has led many to their ruin.) His extreme necessity is well decyphered by the appearance both of him and his horse, a sorry broken-knee'd and foundered animal, who is eagerly catching at a mouthful of straw, in which some earthen vessels are packed: and so full is his master of the business he is upon, as to pay no attention to the damage it occasions.

These prints were first published in the time of the notorious Colonel Chartres, a man of some fortune, which he appropriated to the worst of purposes, that of accomplishing the ruin of virgin innocence, in order to gratify his loose inclinations; to effect this horrid end, he kept in his pay a number of men and women, who made it their business to delude the unknowing. This wretch, a proper subject for the story, is here exhibited as looking from an ale-house door in company with a pander, who is flattering his reigning vice, considering this artless maid already as his prey, while his vile procuress is endeavouring to ensnare her unsuspecting innocence. She is here supposed offering to take her as her servant, and the raw country girl, amused and dazzled with the artful tale, readily embraces the offer, and thus falls a victim to her vile betrayer.

One would naturally be led to think that her father, from the education he must necessarily have had, would have seen through the deceit, or at least would have been more cautious, and counselled her otherwise; but by his supposed consent to her acceptance of the proffered place, we are to understand, that there are none so ignorant of the ways of life, as those who have wholly applied themselves to the knowledge

of books: this ignorance of men and things, led the unthinking father, pleased with this prospect of good fortune, in finding provision for his daughter immediately on his arrival, innocently to consent to the ruin of his child. Thus do we often, in an unguarded moment, lay the foundation of endless misery; and thus commenced that series of disasters, that make up the several parts of this story.

We may now imagine her in the house of this hag, not treated as a servant, but seemingly respected as a friend; that being generally the first step these designing wretches take in order to gain favour, and make the object of their villany in love with their situation; she is now dressed in the gayest attire; the pincushion and scissors, those implements of housewifery and diligence, that formerly hung by her side, are changed to the striking watch and glittering etwee, the sordid pay and badge of infamy: her face, by the disgusting ornament of paint and patches, loses at once its original innocence and simplicity; she is now told that beauty has been the making of thousands, that she looks charming as an angel, and was born to be a lady; filled with such idle notions, she is introduced to this noted man of fashion, and though his appearance has nothing in it engaging, a shew of gold and promises of marriage are not easily withstood: thus dazzled with imaginary greatness, and wanting the pious admonitions of her father, the poor unthinking maid gives herself up to the embraces of her betrayer, and plunges herself headlong into irretrievable wretchedness. From this instant she finds herself deceived, sees through the artifices of her pretended friend, who now treats her no otherwise than as a dependant; brings her into company with different men, makes her acquainted with her future way of life, and gives her to understand that she must either pursue her evil course or starve. The poor girl, who yet is not entirely abandoned, blushes, at the impiety of her instructress, and shudders at the rueful scene; but thoughts of present distress soon gets the better of her virtuous resolutions; and what discretion would forbid is now urged by necessity. Gladly would she have now returned to her poor but honest parents, or drudged in the lowest servitude, had not shame and remorse of conscience

made her despair of a reception at home; and the want of a friend told her that the other was impracticable: led then, unthinkingly, into this dreadful situation, and threatened on refusal with imprisonment, by her wicked mistress, she reluctantly submits to the horrid proposal, and falls into that course of life she knew not how to avoid.

PLATE II.

ENTERED into the path of infamy, the next scene exhibits our young heroine the mistress of a rich Jew, living in the midst of splendour and profusion: having quitted her innocence with her modesty of attire, she now keeps up the spirit of the character she professes, in giving way to extravagance and inconstancy; the first being evident from the monkey's being suffered to drag about her laced head dress, and the latter from the general tenor of the piece. Our author has particularized the Jew, that people being generally rich, and commonly duped in matters of love. He is represented as having arrived early in the morning, to breakfast with his mistress, before the departure of his rival; for notwithstanding these women are indulged in every thing they can wish, they seem determined to gratify their inclinations, at the expence of their future welfare; having once bid adieu to virtue, neither honour nor gratitude can afterwards stop them in their career of vice. By the Scripture-pieces that ornament her room, we learn that so seared is the conscience of the sinner, as not to be awakened by any distant admonition; nay more, they gloss over a foul and corrupt life with the colour of religion. The unexpected visit of the Jew gives a general alarm, and instantly calls forth the subtile invention both of her and her maid, in order to devise some means of favouring her spark's escape; but as an intriguing woman is seldom at a loss in this respect, she readily effects that by taking an opportunity of quarrelling with her keeper, and in a pretended passion, overturns the table; the clattering noise of which, and the surprise it occasions, added to the scalding of his leg, so engages his attention, as to give the other an opportunity of escaping unnoticed.

Though this scheme answered her present purpose, yet by a continuance of such practices, she is at last discovered, either through her own indiscretion, or the treachery of her servants; for the wretches that enter such employ, are no longer true to their trust, than while they are partaking of

Hogarth pinxt.

T. Cook sculpt.

HARLOTS' PROGRESS.

Published by Longman Hurst Rees & Orme Jan.y 1.st 1807.

the extravagance of their mistresses. This fatal discovery of her inconstancy, puts a new face on things: she is instantly discarded by the Jew, and left to begin the world a-new, which she determines to do, by taking a decent-looking lodging, and welcoming every comer. For a short time matters are imagined to go on well, that is, she is supposed as yet to know no want, at least while she is possessed of any thing of value, the plunder of her former grandeur; for when such persons are discarded, they are generally stript of every thing of worth. On these she lives a-while, parting with them one after another, 'till at last she is reduced to extreme distress: for these women are strangers to economy, and heedlessly spend even the last shilling, though it is totally uncertain when they shall be mistress of another.

PLATE III.

OBSERVE here the child of misfortune fallen from her high estate. Every valuable she once possessed is now gone; her silver tea-kettle, converted into a tin pot; and her splendid toilette, once decorated with costly boxes, changed into an old leaf-table, covered with the filthy equipage of her night's revel, and ornamented with a piece of broken looking-glass; her magnificent apartment in a reputable neighbourhood, is now dwindled into a beggarly room in the purlieus of Drury, as is plain from the inscription on the pewter pots; and she that once breakfasted in state, is now doomed to make the best of the sad reverse. There was a time when none but the best and most costly wines could please her; but she is now obliged to cheer her spirits, or banish reflection, with a miserable regale of gin and beer. Having nothing valuable of her own, she now commences a dishonest career, and is sending out a watch to pawn, which perhaps she had stolen from her last gallant. Her depravity is further evident from the wig box on the tester of the bed, which we are told by the name outside, formerly belonged to one James Dalton, a notorious street-robber, afterwards hanged; a sufficient proof what kind of company she now keeps. It is not beggary only that is the lot of these unhappy wretches, but disease also lends its baneful influence to heighten their misery, as is intimated by the phials, &c. in the window. The person of our heroine is also in unison with the whole. Her laced head-dress, and the tawdry cloak hanging over the chair, may be considered as necessaries of her profession,—serving to conceal a loathsome body, and to attract the eyes of unwary youth. For though her countenance still exhibits a few traces of that beauty which in the first print attracted our notice, it is bloated and marked with disease; indeed disorder and indecency characterise her throughout.

Mr. Hogarth has here taken an opportunity of shewing us the great degeneracy of the age in matters of religion, by laying on the table a piece

Pl. III.

Hogarth pinxt. *T. Cook sculpt.*

HARLOTS PROGRESS.

Published by Longman Hurst Rees & Orme May 1st 1807.

of butter wrapt up in the title-page of a Pastoral Letter, which a great prelate about that time addressed to his diocese. Indeed every object in this wretched receptacle, presents a dreary and comfortless appearance.

There are many other little objects in this plate, met with in the chamber of the prostitute, that sufficiently explain themselves; we shall therefore only direct the attention to the magistrate entering her room, in order to convey her to the house of correction.

Imagine her then, with her worthless servant, in opposition to her cries and entreaties, dragged from her wretched abode and hurried through the streets to Bridewell, amidst the insults of a jeering populace; committed there to hard labour, in hopes of their reformation.

PLATE IV.

WE here then behold our wretched female lodged in company with pick-pockets, sharpers, and others of her own stamp, of all ranks and ages, reduced to the miserable alternative of beating hemp, or receiving the correction of the keeper; exposed to the derision of all around, for even her own servant, who seems well acquainted with the place, cannot refrain from insulting her, though her stockings, which she is tying up, together with her shoes, were presents from her mistress, and ought to have reminded her of the gratitude she owed her. In this horrid receptacle various kinds of punishment are inflicted, according to the degree of obstinacy in the offenders: some are obliged to drag a heavy clog locked to their legs; some are stapled to the ground; while others are hung for an hour by the wrists, or fastened to a post and whipped; but all are made to labour hard, being subject to the correction of a savage task-master, who reaps the profits of their labour.

To shew that neither the dread nor endurance of the severest punishment will deter from the perpetration of crimes, a one-eyed female, close to the keeper, is picking a pocket. The torn card may probably be dropped by the well-dressed gamester, who has exchanged the dice-box for the mallet, and whose laced hat is hung up as a companion trophy to the hoop petticoat.

One of the girls appears scarcely in her teens. To the disgrace of our police, these unfortunate little wanderers are still suffered to take their noctural rambles in the most public streets of the metropolis. What heart so void of sensibility as not to heave a pitying sigh at their deplorable situation? Vice is not confined to colour, for a black woman is ludicrously exhibited as suffering the penalty of those frailties which are imagined peculiar to the fair.

Hogarth pinx.t *T. Cook sculp.t*

HARLOTS PROGRESS.

Published by Longman. Hurst, Rees. & Orme. Jan.y 1st 1809.

In this situation, however, we are not to imagine our heroine without reflection ; what then was more natural than to think of the many anxious moments she had given her tender and affectionate parents, and, no doubt, to call to mind her former ease and happiness?—Such considerations heighten her distress, and give greater acuteness to her wretchedness. Perhaps now she looks inwardly, for the first time, upon her late vicious course of life: reflects with horror on the odious scenes she has passed through, and in some measure detests her evil course, and resolves upon a change. Full of this pious resolution, her time of confinement expires, and she is once more at large ;—at large, it is true, but without a friend, without a penny!—What step then shall she take, or whither shall she fly! In this sad dilemma she could find no other resource than that of returning to her former vicious course; and as habit is second nature, she wanted but little inducement. On then she goes, in her usual depravity, without reserve, until she sinks under disease, and finally falls a martyr to her vicious mode of life.

PLATE V.

RELEASED from confinement, we now view her expiring in all the extremity of penury and wretchedness. What must have been her thoughts at this awful moment? At this distressful hour, no doubt, her manifold sins stood up as her accusers, and as the vital spark took its flight, she felt she could only, with humble resignation, rely on the infinite mercies of that judge, whose authority she had too long set at nought. The two quacks, whose injudicious treatment had probably accelerated her end, are absolutely quarrelling whose medicine was the best, and over-turn the table, without paying the least attention to their expiring patient. A manifest token of the self-sufficiency of these wretches, who are ever ready to prey upon the credulity of the poor aud ignorant. That this inattention to any but ourselves is too general among all ranks of people, is shewn by the nurse's rifling her mistress's trunk for plunder, ere the breath has well left her body, to the total neglect of those necessary and friendly offices we are bound to do for one another; and so occupied are her thoughts on what she is upon, as to be perfectly absent to what passes in the room. The only one properly engaged, is the child, (the innocent fruit of her crimes) busied in turning the meat that is roasting at the fire.

In this pitiable situation, without a friend to close her dying eyes, or soften her sufferings by a tributary tear; forlorn! destitute! and deserted! the heroine of this eventful history expires; her premature death brought on by a licentious life, seven years of which had been devoted to debauchery and dissipation, and attended by consequent infamy, misery, and disease. The whole story affords a valuable lesson to the young and inexperienced, and proves this great, this important truth, that a deviation from virtue, is a departure from happiness.

Mr. Hogarth seems here to have finished his plan, having led us through the most distressful scenes attendant on a life of prostitution; and

Hogarth pinxt. *T. Cook & Son sc.*

HARLOTS PROGRESS.

Published by Longman Hurst Rees & Orme July 1st 1808.

admirably executed his design, which was to to give so odious a representation of it, as might warn others from falling into the like snares. Thus, we may say, is the tragedy completed: with respect to the following plate, it may be considered as the farce, of which death is oftener the occasion than the subject. Our author took this opportunity of indulging his humour, in the general ridicule of a funeral ceremonial; in which there is frequently more of hypocrisy than sincerity,

PLATE VI.

THE adventures of our heroine being at an end, it is probable, that in the print before us, our artist designed to convey some important moral; at the same time that he has taken an opportunity of indulging his humour, though at the expence of his consistency; for we may notice that the room presents many things which are never met with at the funerals of the poor; such as the escutcheon, (*viz.* the arms of her profession, three spigots and fossets,) the giving of gloves and mourning rings, &c. This however shews us the folly of mankind in making expensive funerals, particularly of those who can ill afford it; but such is the general pride of the world, as to be always aiming at something above their sphere; the poor apeing the vanities of the rich. We dress up the dead for public view, as on a bridal day, and take pains to adorn our persons with all the outward formalities of grief, as if our future good fortune depended on the elegant appearance we made. That this was the painter's meaning, is evident from one of the women viewing the body, and another tricking herself out before the glass. The company here assembled, are supposed to be of our heroine's profession; and as it has been remarked that none are more saintly than "a "w—e at a christening," so it may be here observed, that none seem more distressed at a funeral. In the corner sits an old procuress, howling for the dead, with a bottle of nantz by her side. Hence we are taught, in the first place, that these wretches have so long made hypocrisy their trade, as to have tears at will; for so steeled are their hearts to any degree of tenderness, that they cannot be presumed to proceed from sorrow: and in the second, that amidst all their seeming concern, they miss no opportunity of drinking, under a pretence of recruiting their wasting spirits. One would naturally imagine, that at this silent scene of mortality, the voice of conscience would be heard; but on the contrary, we see the ear obstinately shut to its loudest calls, and a propensity to stifling the first spiritual emotions of reflective thought.—View then the undertaker, unappalled at the ghastly corpse, fixing his lustful eye upon the woman whose glove he

Hogarth pinx! *T. Cook & Son sc.*

HARLOTS PROGRESS.

Published by Longman Hurst Rees & Orme Nov.r 1.st 1805.

is pulling on, and she unaffected at the awful solemnity, artfully robbing him of his handkerchief. Near the door, are two mourners in all the pride of affliction; one of whom is turning up her eyes, and pouring forth hypocritical ejaculations, which they do not feel. Such people accustom themselves to a certain set of good words, as "'tis what pleases God, the Lord's will be done, we are all mortal," and the like; which they run over at particular times, just as a bellman does his godly rhimes, without thinking what they say, or being the least affected by it. The like inattention to the solemnity of the meeting, is visible even in the minister, who though in years, is particularly employed with his agreeable neighbour, (who has in her hand a sprig of rosemary, formerly distributed on these occasions,) as through absence of mind, to spill the wine upon his handkerchief. The boy winding up his top, keeps up the spirit of the piece, and adds not a little to its humour. Thus we see the farce of life is carried on, even to our latest hours; and we continue our follies without intermission to the grave.

From this eventful story, let us warn our female reader of the lurking danger that threatens her; and as there is no greater Christian virtue than *chastity*, more pleasing to God, or more agreeable to man, it is the interest of every young lady, to be particularly attentive to it: 'tis not that we imagine them ill inclined in their disposition, but 'tis their natural easiness of temper, and their too favourable opinion of the world, that exposes them to the perils we have mentioned. Men, however they may detest the loss of virtue in women, are continually laying snares to rob them of it, whilst the unsuspecting female, unprepared for their attacks, too often falls a victim. She who lends a patient ear, says an ingenious writer to the praise of her wit and beauty, may do it at first perhaps to gratify vanity only, but the flattery bewitches her in the end, and she insensibly inclines to a kindness for that person who values her so much; she begins with thinking his passion to be only an esteem; and as such will cherish that out of vanity, which she afterwards will reward out of love: she will be apt to put the best constructions on whatever he says or does: his rudeness will be taken for the violence of his passion, and easily obtain pardon: she by degrees suffers in him, what she would look on as insolent in another: and fancying

in herself, that one who loves her so much, can never entertain a thought injurious to her, she forgets that all his compliments are mercenary; all his passion lust; that to hear him is immodest; to be pleased with him wicked; and that if she does not fly in time, she will catch the flame that is kindled in him, and perish in it for ever.

Beware then, how you presume on the innocence of your first intentions; you may as well, upon the confidence of a sound constitution, enter a pest-house, and converse with the plague, whose infection does not more subtilely insinuate itself, than this sort of temptation. And as in that case a woman would not stay to learn the critical distance to which she might approach with safety, but would run as far from it as she could; so in this it no less concerns her to remove herself from the possibility of danger, and how unfashionable soever it may be, put on such a severe modesty, that her very looks may guard her, and discourage the most impudent attacks. Had our heroine been mindful of this, she would in all probability have avoided those dreadful rocks on which she split: innocently listening to the deceitful tongue of her betrayer, she made a shipwreck of that virtue, that would otherwise have carried her through life with honour. Make it then your determined rule, to fly the company of every man, who would insinuate himself into your company by flattery, depend upon it he has some artful designs at bottom: if his intentions are honest and sincere, he would begin his suit by an application to your parents and guardians; when therefore he makes any advances unknown to them, be assured they are such, as you ought by no means to give the least encouragement to: she who descends to treat with a lover, whatever he may tell her of being her captive, his purpose generally is to make her his. He pretends to be entirely at her devotion, when all the time he is working her destruction; which when he has once acquired, he will triumph over, as a victor o'er his conquest. Need we after this, say any more to deter you from falling into such a course of life as these pages have described? If it is necessary we should tell you, that a woman by losing her reputation, loses every friend she has; exposes herself to the derision of the world, and becomes the object of contempt, no person of credit will be seen in her company; she does not partake of the comforts of society, nor does she reap one

blessing that is even common to her sex: while others are enjoying the sweets of happiness, she is completely miserable; jeered by the world, and pointed at by all her acquaintance, she wastes her days in scorn and reproach, lives a burthen to herself, a disgrace to her sex, and a nuisance to the neighbourhood; the servitude of a prostitute is the most slavish in the world; besides all the interests of another life, which she basely resigns, she sacrifices all that is valuable in this, and puts her reputation wholly in the power of him who has seduced her. Reflect then on this, ye unthinking females; shun the horrid gulph, while heaven has left it in your power, and draw not temperal misery on your families, and eternal vengeance on yourselves.

THE MARRIAGE-A-LA-MODE.

PLATE I.

ALTHOUGH there is no act in our life of greater importance to us, nor one on which our happiness depends, more than that of marriage; yet so rash and presumptive are we, that we pay little regard to it, otherwise than as it suits or clashes with our interest; that imposer on our fate, which leads us on to misery in the dark, smoothing over our misfortunes with a view of felicity. On talking upon this subject most men shall speak as with the tongue of a philosopher; they shall tell you that the joys of wedlock consist in having a discreet and affectionate wife; but when they are about to enter on the state you shall hear them opening in a different language; nothing then shall satisfy but money: she that has most, is most amiable; and she that has none is totally deserted. 'Tis this unhappy way of thinking that introduces into so many families, a cold indifference between man and wife, which when it has once taken root, seldom fails of growing into a settled and confirmed hatred, the general fore-runner of very dreadful consequences. In order, however, to create in us an abhorrence of lucrative alliances, when formed under that consideration only, and to shew the folly of seeking matrimonial connections chiefly with pecuniary views, Mr. Hogarth has in the following scenes exhibited, in the most striking colours, the fatal end of what he calls a Marriage-a-la-mode; which being so general and fashionable a thing among us, the term is too appropriate to savour of the least impropriety: and because this folly is more conspicuous among the great, he has taken his subject from high life, and has drawn it with the pencil of truth.

Hogarth pinx.t *T. Cook sculp.t*

MARRIAGE A LA MODE.

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We are then to suppose that an immensely rich Alderman of the City of London, whose wealth was acquired by trade, had for some time, in order to ennoble his family, been desirous of a matrimonial alliance with the family of some man of fashion, who with a view of recruiting his wasted fortune, might readily accept his proposals. We may easily imagine that it was not long before he met with the wished-for opportunity, there being many of the English nobility with encumbered estates, always prepared to embrace such an offer. View then the wealthy Cit, all necessary preliminaries being adjusted, at the house of a British Earl, signing and sealing the marriage settlement, and paying his daughter's stipulated fortune. See him with all the appearance of a person of property, accustomed to the tale of money, casting his eye on what his clerk, an old faithful servant, has just counted down. On the other hand behold the Peer, the father of the bridegroom, full of his titles and nobility, (which he has just traced on his genealogical tree from William the Conqueror) in a position which indicates an egotism swelled with pride. Nay, so fond is he of rank, that every thing about him wears the mark of distinction; even his crutches, the mortifying monitors of his infirmities, are ornamented with coronets. He is represented as laid up with the gout; that disorder, in particular, being the usual consequence of irregular living, to which men of quality too often addict themselves. Neither is an irregular, debauched life the parent of one disorder only, but of a complication. This is intimated by the mark of the evil on the son's neck, covered with a patch, which we are to suppose inherent in his blood. Behind, on a setee, are the bride and bridegroom, in positions of dislike; he taking of snuff and looking in the glass, she playing with her ring, seeming to listen with indifference to the soft things that the young barrister is saying to her, whose attendance here was to draw up the marriage articles. The other counsellor (a serjeant) is examining the plan of my Lord's new building, and viewing with admiration the beauty of the edifice, on which he is supposed to have spent the whole of his fortune, not even reserving sufficient to complete it. The number of servants that are seen in the court yard without, serve also to denote the destructive pride that surrounds this man of quality, and hastens his impending ruin.

Two dogs in a corner, coupled together against their inclinations, are good emblems of the ceremony, that is about to take place; and the paintings that decorate the magnificent apartment, while they bespeak the puerile taste of the owner, are exhibited by our artist in this print, in ridicule of such barbarous delineations.

Matters amicably adjusted and preliminaries settled, we are to suppose the fatal knot tied, that knot on which depends our temporal happiness or misery. Now is this young couple cast from under the parental wing, launched forth into the world, and left wholly to themselves; possessed of such an annual income, as sets them far above the reach of want; placing them in the midst of every earthly blessing. Happy might they now have been could they e'en have thought so, say, doubly happy if they loved: but where affection is wanting, felicity is banished; for Heaven has so framed our natures for this intimate society, that without it even amid the affluence of fortune, and the flow of uninterrupted health, there will be an aking void in the solitary breast that can never know a plenitude of happiness. To this misfortune is owing the utter destruction of this unthinking pair, and all those melancholy consequences which mark the sequel of the story.

Hogarth pinx.t *T Cook & Son sc.*

MARRIAGE A LA MODE.

Published by Longman, Hurst Rees & Orme. May 1.st 1808.

PLATE II.

THAT indifference which precedes a marriage of this sort, seldom fails to follow it. When we unite ourselves by contract, we would generally live separate by inclination. Tired of one another, nothing is more common than for the husband to grow sick of home, to stay out until a late hour in the evening, and for the wife to wear away the tedious hours by entertainments, cards, and other acts of dissipation.

This plate then before us, represents a saloon in this young nobleman's house, not long after the breaking up of one of these card parties. The clock shews us it is noon. We are to suppose then by the candles being still burning, that the day had been shut out, and converted into night; a circumstance not a little characteristic of the irregularity and disorder that reign within the house; and that after an hour or two's sleep, madam is just risen to breakfast; whose rising has occasioned that of the family in general. This is intimated by one of the servants in the back ground of this plate, who we are to understand, though scarce awake, has hurried on his cloaths, in order to set the house in some measure to rights. By the treatise of Hoyle upon the floor, we are taught the idle study of people of distinction, to whom books in general are disgusting unless they tend to dissipation, or serve to instruct them in their favourite amusements. With respect to the attitudes of the two principal figures, the fineness of the thought, and the particular exactness of the expressions, they must be allowed to be extremely beautiful. They are at the same time well introduced, as from the indifference that gives rise to them, springs the destruction of this unhappy family. On the one hand we are to suppose the lady actuated by soft desire, totally neglected by her husband; on the other, by way of contrast, that the husband is just returned from the apartments of some woman, fatigued, exhausted, and satiated. And as pleasures of this sort are seldom without interruption, we are shewn by the female cap in his pocket, and his broken sword, that he has been engaged in some riot or

uproar. An old faithful steward, who has a regard for the family, seems to have taken this opportunity (not being able to find a better) to settle his accounts; but the general disorder of the family, and the indisposition of his master and mistress, render it impossible. See him then returning in an attitude of concern, dreading the approaching ruin of them both. As a satire on the extravagance of the nobility, Mr. Hogarth has humourously put into this man's hands a number of unpaid bills, and placed upon the file only one receipt: intimating the general bad pay of people of quality. By the book on regeneration in his pocket, we are given to understand that he is tainted with enthusiasm; and though his heart is inclined to good, that he is an unhappy follower of those men whose reigning principle is hypocrisy, and who will publicly shudder for the misfortunes of those at whose downfall they secretly rejoice. There is one other thing which we cannot pass over in silence, and that is an immodest painting in the further part of the room, with a curtain drawn before it; calculated to inflame a wanton imagination, though designedly concealed from public view. A manifest token of the depraved taste of its owner, and a sign of the completion of his vitiated character.

Led then from one act of dissipation to another, the hero of this piece meets his destruction in hunting after pleasure. Little does he imagine what misery awaits him, and what dreadful consequences will be the result of his proceedings; but determined to embrace the trifling happiness in view, he runs heedlessly on in his dissipated career, until he seals his unhappy fate.

Hogarth pinx.t *T. Cook sculp.t*

MARRIAGE A LA MODE.

Published by Longman, Hurst, Rees, & Orme, Nov.r 1.st 1806.

PLATE III.

DISEASE is universally the attendant of debauchery. Our author has therefore introduced us to the hero of this piece, at the house of an empiric, where he would have had no occasion to be, had it not been for his lewd course of life. He has brought with him two females, with whom he has been acquainted, that the doctor might determine to which of the two he might attribute his disorder. His being prejudiced in favour of the girl, occasions a quarrel between him and the woman, which proceeds to great height, even to that of blows. The doctor, unconcerned at this dispute, and solicituous for little but himself, increases the noise, by thundering to the mute-struck girl, "Vat?—you won't take your *pe—els?*" angry to think his medicines are so little regarded. The contrast between this girl and the woman is exceedingly beautiful: the age, the timidity, the softness of the one; the rage, the fury, and the harshness of the other, are strongly characteristic of the simplicity that dwells in those who are strangers to vice, and the natural ferocity inherent in such as are long habituated to it. Though both the quack and his apartments are objects rather foreign to the purpose, yet Mr. Hogarth has taken this opportunity of ridiculing the folly of such men, as enter upon a profession with which they are wholly unacquainted; and, by representing this empiric, as a Frenchman, censures the government of this kingdom, for tolerating a foreigner to excise an art here which he would not be permitted to do in his own country. Although he was formerly a barber, he is now, if we may judge by the appearance of his house, not only a surgeon, but a naturalist, chemist, mechanic, physician, and apothecary; and, to complete the character, he is supposed to have invented two machines, extremely complicate, for the most simple operations; one to set a dislocated limb, the other, to uncork a bottle. On the first of the two lies a folio treatise on the nature of these instruments, in French, whose title page is, "An Explanation of the Two Grand Machines, one for Re-setting the Collar-Bone, the other for Drawing a Cork: invented, by Monsieur *De la Pillule:* inspected and approved by the Royal Academy

at Paris." An admirable rub on the ignorance of the French, and on the superficial knowledge of mechanical heads in general, who fondly imagine they have performed wonders, if they find themselves able to bring about even ordinary things by extraordinary means. In the glass case are three figures, *viz.* a skeleton of a man that had been executed, intimated by the gallows above, a man in muscles, and a plaister head, on which hangs the doctor's wig. By the disposition of these figures, which is that of the bones, supposed to be cautioning the flesh not to be advised by that head of self-consequence beside him, lest, in a little time, he should be reduced to bones only, like himself; we are taught the folly of applying to quacks for a cure, when we find ourselves disordered, they being of little service, except that of removing a life-sick patient from a tormenting and a troublesome world.

Hogarth pinxt. *T. Cook & Son sc.*

MARRIAGE A LA MODE.

Published by Longman, Hurst, Rees, & Orme, Nov.r 1st 1808.

PLATE IV.

THE old nobleman is now supposed to be dead, and the young Lord in the entire possession of his estate. In consequence of this, he launches out into every species of fashionable extravagance and folly, has his levees, his routs, &c. and is entirely a dupe to the foibles of his dissipated wife.

See then, in this fourth plate, a groupe of figures highly amusing. We shall begin with the principal, that of madam, at her toilette, under the hands of her French valet-de-chambre. By the china images on the floor, which her black boy has brought home, she is supposed to be just returned from one of those auctions or sales of old goods, at which places women of quality are generally duped. 'Tis pride only, and a determination of rivalling their acquaintance in expence that cause them to buy, or they would no purchase, as they often do, at an oxorbitant price, an antique jar, or an ugly pagod, which they have not the least occasion for, and which have neither beauty nor value to recommend them. Let any one cast an eye on the various lots, and observe the precious acquisition our heroine has made, which, by the catalogue on the floor, seems to have been once the property of Sir *Timothy Baby-house*, and we are persuaded he must think the same. Among these is a porcelaine figure of Actæon, to whose horns the boy, with a leer upon his lady, is archly pointing, as emblematical of the ridiculous appearance of his master. It has ever been foolishly considered, among the first rank of people, as a mark of grandeur, to have frequently, at their houses, one of those melodious animals, which are brought from Italy at a vast expence: there is such a one here singing, and is particularly well delineated for one of those unfortunate wretches, that too often fall a victim to the musical madness of the Italians. His diamond buckles, rings, solitaire, and ear-rings, tell us the many valuable presents the ladies have made him, who are generally fond of any thing they think uncommon. As a proof of this, see Lady Charlotte almost fainting with the ravishing sound of this melodious singer, and the mellow notes of the

warbling flute. No so the country gentleman on her left, who, having no relish for these exalted pleasures, is fallen fast asleep. Next him sits one who, by the fan upon his wrist, we are told, is more a woman than a man, a disciple of Anacreon's, a very heretic in love. This man pretends to be moved at what he hears, and puts us in mind of those effeminate creatures, who affect a delicacy they are perfect strangers to, and draw contempt on themselves the very instant they would wish to be most admired. On the left of him sits another *unaccountable*, with his hair in buckle; one of those personages that pass their whole lives in endeavouring to please, without success: a very *petit-maitre*, who constantly degrades the man to support the coxcomb. On the opposite side of the chamber is that young barrister, otherwise engaged, (whom we saw, in the first plate, talking to the bride) lying on a sofa; he seems, by his picture hanging in this room, to have ingratiated himself in the favour of the family; and, by his situation here, to have profited by the indifference of the husband. He is represented as offering his mistress a ticket for the masquerade, which she, on her part, does not hesitate to accept. The figures to which he is pointing in the screen, those of a friar and a nun in secret converse, intimate the purposes of his heart towards her. A number of complimental message cards lie scattered on the floor, the contents of which are as follow. "Lady *Squander's* company is desired at Lady *Townly's* drum, next Monday." "Lady *Squander's* company is desired at Lady *Heatham's* drum-major, next Sunday." "Lady *Squander's* company is desired at Miss *Hairbrain's* rout." Among these is one from a foreigner, visible from its orthography. "Count *Rasset* begs to know how lade *Squander* sleapt last nite." From these cards we may perceive the idle manner in which people of fashion trifle away their time, and in what acts of dissipation they waste those hours that ought to be spent in matters of greater moment.

Hogarth pinxt.

T Cook sculpt.

MARRIAGE A LA MODE.

Published by Longman Hurst Rees & Orme. May 1st 1807.

PLATE V.

THE fatal consequence of going to the masquerade, is here shewn to perfection. The ticket was accepted to favour an assignation; the assignation took place, and the catastrophe is dire. Happy was our heroine to find an opportunity of enjoying the company of her spark; happy was the barrister to take an advantage of the supposed weakness of her husband; but behold the end of such illicit and unwarrantable proceedings!—They are supposed to have retired from the ball to some bagnio, in order to gratify their illicit amours. But what are we to imagine brought the husband here?—Suspicion, and an eagerness to know the truth. Her indiscreet behaviour had long given birth to jealousy, and her going to this place of amusement without him confirmed it. Determined to see the extent of her misconduct, he secretly follows her from his house to the masquerade, from the masquerade to the bagnio; rashly gives them an opportunity of undressing, that he might have the satisfaction of discovering them in bed. Had he shewn himself at their entrance into the house, it might have answered his purpose equally well, and, in all probability, this scene would have been prevented; but, instead of this, he goes after them to the chamber, and thirsting for revenge, unsheaths his sword, bursts open the door, and attacks his rival, who was also prepared in case of any interruption; a thrust or two passes between them, and the husband is wounded mortally. The noise this occasioned brings up the watch and a servant of the house, who seem thunderstruck at the ghastly spectacle: alarmed at this accident, the young counsellor secures himself, by escaping from the window in his shirt; and his mistress, struck by remorse and horror, falls on her knees to her dying husband, and wringing her hands, with tears in her eyes, and with fluttering accents, confesses her guilt, imploring his forgiveness. Now, though too late, begins to work that sorrow, which, had it found its way to her breast before, might have prevented this dreadful act, and perhaps, been the basis of their future happiness; but, on the contrary, she pursued her vicious inclinations, even to the death of her husband, and was content

to seal her misery so she gratified a vicious passion. Nor was his imprudence less than her's, for his corrupt course of life roused her resentment; his unfaithfulness to the marriage bed being, as it were, the prelude to her inconstancy; and, in order to punish it, he meets his own death in seeking that of his rival's. Thus he fell an untimely sacrifice to his revenge, and a victim to the wrath of Heaven.

Hogarth pinx.t *T. Cook & Son sc.*

MARRIAGE A LA MODE.

Published by Longman Hurst Rees & Orme July 1st 1808.

Bishop Print

PLATE VI.

THOUGH the young barrister fled from the window, it was of no avail; he reaches the ground 'tis true, but is presently taken by the watch, and the next day committed to prison, there to bewail his past imprudence, and settle his accounts with his Creator. Madam is conducted to her house, and left to repent her past folly and wickedness. On the report of this melancholy story, the tradesman of her Lord, (who had long foreborn carrying matters to extremities) become urgent and clamorous in their demands. She, therefore, not being disposed to settle their accounts in this situation, makes a friend of her father, throws her affairs into his hands, leaves her home, and returns to his house, supposed to be somewhere near London-bridge, for we have a view of it from the window in its original state, when covered with houses. We shall pass over the many sad hours she is presumed to wear away in hateful meditation, and hasten to the scene before us, a scene of aggravated distress and horror. Left to the dreaded leisure of her thoughts, she becomes conscious of having been the destruction of her husband, of her lover, (for by the dying speech before her, we are told he has been tried and executed) her reputation, and her happiness; and foolishly thinks she has no other refuge from the terrors of her mind than to destroy *herself*. Unhappy situation, to have least reason and resolution when we stand in need of them! Little does she reflect upon the consequences of so presumptive an act, but hopes only to ease the anguish of her mind, by depriving herself of the power of thinking. In this disordered state she artfully sends a servant for a dose of laudanum, swallows it, and puts an end to her now miserable existence. Behold her then, in the last moments of her life, seized with death, as she and her father were sitting down to dinner. A physician and apothecary are immediately sent for, but all their assistance is vain, it being now too late. The first is retiring in all the pride of physical consequence, and the latter severely reprimanding the servant for fetching the deadly potion. The starched tight-dressed figure of the one, and the trembling relaxed state of the other, added to the

appearance of his coat, which seems to have been an old one of his master's, afford an agreeable contrast, and cannot fail exciting a smile, even in this scene of distress, which is not a little heightened by the old family servant in tears, bringing the poor little infant, the diseased and rickety offspring of debauched parents, to take its last farewell of its expiring mother. The great niggardliness that prevails in the house is visible from the ancient furniture of the room, the beggarly dinner served up upon the table, the emaciated figure of the fleshless dog, and the covetous disposition of its master, (who seems more attentive to the least acquisition than to the most tragical event that can happen) manifested by his drawing the ring from his daughter's finger. To conclude, we must remark that the pictures in this plate are on subjects far different from what we have seen in the foregoing, and are expressive of that want of taste, which is generally conspicuous in those characters, who devote their life to the accumulation of wealth. They are also introduced here, as a contrast to those we saw in the possession of the Earl. The magnificence of the one and the meanness of the other equally claim attention, with the strange subjects they represent. However, in general, 'tis neither analogy, taste, or decency that is consulted in the choice of pictures, but the broker, of whom we buy them ; who, on his part, recommends those by which he gets the most, without paying much regard either to the painter or painting.

Having laid before the reader, such incidental remarks as occurred through the course of this history, one would naturally imagine there should be no occasion to dwell longer on the subject, or to tire his ears with a repetition of that of which he has had an ocular demonstration ; but such is the perverseness of mankind, that what they are told, they will scarcely give credit to : and what they even see they will find means to elude the force of. Let us hope then, ye relentless parents, who pay no regard to the happiness of your offspring, and who would sacrifice a child to the lust of riches, let us hope at least, that a fear of shame and disgrace will have some sort of influence, and that what natural affection cannot bring to bear, will be effected by the dread of calamitous events. Force not a son or daughter to a step they may have occasion to rue ; but study their true and lasting happiness, which in matrimony, consists not in abundance of wealth but in

union of mind and conformity of temper; advise them as you please, but cease from compulsion; and learn when you exert your authority, not to lose sight of your tenderness; and while you support the man, not to drop the father.

On the other hand, ye sons and daughters whom marriage has launched into life, consider well ere it be too late, the destructive consequences of opposite inclinations. That silly pride of keeping up the prerogative either of a husband or wife, has been the cause of many an undoing; and the happiness of that couple that might have lived in the greatest harmony and affection, has been often upset through the prevalence of petulance and peevishness. It is your express duty to study the disposition of each other, to look over the common frailties of each particular sex, and to avoid all extravagance, irregularity, and other failings that may occasion disgust. This if you do with care and exactness, marriage will become a blessing, and your home a paradise.

THE COMPANY OF STROLLERS.

IF variety is any ways entertaining, or if the life of a painting consists in its diversity of figures, the piece before us claims our particular attention; none does more abound with contrasted subjects, nor can the *vis comica* be more conspicuous: every group is crowded with humour, every subject with matter of laughter. Here we see confusion mixed with uniformity, and consistency united with propriety; royalty let down by the ensigns of beggary, and beggary set off by the regalia of royalty. Most people are indeed, acquainted with stage exhibitions, but few have any idea of their apparatus. Mr. Hogarth, therefore, desirous of communicating that pleasure he frequently enjoyed himself, and of profiting by the design, published this plate in the year 1738, when the attention of the public was called to this class of people, it being just before the act against strolling players took place. Altho' this salutary law put a stop for a time to scenes of this sort, yet new companies, phœnix-like, rose with vigour from the dying embers of former ones; and such companions continue to the present day.

The place from whence this scene is taken is supposed to be a barn, belonging to an inn in some country town, intimated by the corn and flail aloft, the hen and chickens at roost (though here) upon a wave, and the eggs upon the bed. The time is evening, the company from the theatres at London, dressing, and preparing to perform a farce, which, we are told by the play-bill on the bed, is called *The Devil to pay in Heaven,* (a very suitable subject) with entertainments of tumbling and rope dancing. Such, we are to conceive, is their poverty, that they have but one room for all purposes; witness the bed, the gridiron, the urinal, the food, and all the stage apparatus; *viz.* scenes, flags, paint-pots, pageants, brushes, clouds, waves,

Hogarth pinxt. *T. Cook sculp.*

STROLLING PLAYERS.

Published by Longman. Hurst. Rees. & Orme Nov.1st 1806.

ropes, besoms, drums, trumpets, salt-boxes, and other musical instruments, crowns, mitres, helmets, targets, dark-lanthorns, cushions, perriwigs, feathers, hampers of jewels, and contrivances for conjuring, thunder, lightning, dragons, daggers, poison, candles, and clay.

The characters they are dressing for in this farce, are Jupiter, Juno, Diana, Flora, Night, Syren, Aurora, Eagle, and Cupid; with devils, ghosts, and attendants. Jupiter, we see, is holding Cupid's bow, directing the little fellow to reach his stockings, which were hung to dry upon the clouds. Queen Juno is rehearsing her part, while the sable goddess Night, represented by a Negro girl in a starry robe, is mending a hole in her majesty's hose. Diana, though stripped, is raving in all the high swoln rant of tragedy; while Flora, at her feet, is attentively pomatuming her hair with a tallow candle, ready to powder it with flour from a drudging box, heedless of her wicker toilet's taking fire from a neighbouring flame. On the right of her is Aurora with her rosy face, ridding the charming *intoxicated* Syren of some of her close companions, while she is comforting a female hero, wrapt up with the tooth-ache, with a glass of spirits, who, greatly unlike the generality of her sex, is weeping at the thoughts of wearing the breeches, for the smallness of a strolling company frequently obliges women to play the parts of men, and men to fill the characters of women; nay, by the monkey's being habited in the further corner, it is intimated that the farce they are going to perform has such a variety of characters, that they are under the necessity of making the monkey perform the part of an attendant. Beneath this woman's feet is a girl, dressed up by way of Eagle, cramming a new-born infant with scalding pap. Humourously has our author set the pannikin upon the act of parliament against strolling players, and that upon a crown, intimating this company's mortified contempt of that judicious law and their great abhorrence of this step of the government.

At the back of this plate are two young devils, (their horns just budded) contending for a draught of beer. Behind them is a female tumbler and the ghost, employed in extracting the blood from the tail of a cat, in order to assist them in some sanguinary representation. The faces of these two

women are finely contrasted; in one we observe age and pleasantry, in the other youth and distress. But the greatest piece of humour in the whole, is the agreeable engagement of two of the company in a cloud above, who, though retired from the eyes of all below, are unguardedly open to the discovery of a man through the broken roof. Mr. Hogarth, by giving them the names of Oedipus and Jocaster, would intimate that so lost are these people to every sense of virtue, that they hold all things in common, and give a general loose to unbridled passion. Well might the legislative power think them worthy its attention, and wisely did it enact a law for their suppression.

FIELDING
JONES
Amelia
Amelia
A Fielding

HENRY FIELDING.

MANY strange stories have been told of the manner in which this drawing was made, such as *the hint being taken from a shade which a lady cut with scissors;*—of *Mr. Garrick having put on a suit of his old friend's clothes, and making up his features, and assuming his attitude for the painter to copy, &c. &c.* These are trifling tales to please children, and echoed from one to another, because the multitude love the marvellous.

The simple fact is, that the painter of the *Distrest Poet*, and the author of *Tom Jones*, having talents of a similar texture, lived in habits of strict intimacy, and Hogarth being told, after his friend's death, that a portrait was wanted as a frontispiece to his works, sketched this from memory.

The drawing was engaged by Mr. Bashire, and is said, by those who knew the original, to be a faithful resemblance.

Henry Fielding was born at Sharpham Park, in Somersetshire, near Glastonbury, April 22, 1707. His father, Edmund Fielding, served in the wars under the Duke of Marlborough, and arrived at the rank of lieutenant general at the latter end of George I. or beginning of George II. He was grandson to an Earl of Denbigh, and nearly related to the Duke of Kingston, and many other noble families. His mother was the daughter of Judge Gould, the grandfather of Sir Henry Gould, one of the barons of the Exchequer.

Henry received the first rudiments of his education from the Rev. Mr. Oliver, to whom we may judge he was not under very considerable obligations, from the humourous and striking portrait given of him afterwards,

under the name of Parson Trulliber, in Joseph Andrews. From Mr. Oliver's care he was removed to Eton School, where he had the advantage of being early known to many of the first people in the kingdom; namely Lord Lyttleton, Mr. Fox, Mr. Pitt, Sir Charles Hanbury Williams, and the late Mr. Winnington.

At this great seminary of education, he gave distinguished proofs of strong and peculiar powers; and when he left the place, he was said to be uncommonly versed in the Greek authors, and an early master of the Latin classics: for both which he retained a strong predilection in all the subsequent periods of his life. Thus accomplished, he went from Eton to Leyden, and there continued to shew an eager thirst for knowledge, and to study the civilians with unwearied assiduity for two years; when remittances failing, he was obliged to return to London, not then quite twenty years old.

The comedy called *Don Quixote in England*, was planned at Leyden, and completed on his return to London; where, from some cause or other, he was induced to bring it on the stage, before it was properly *wrought up;* so that by this first essay he gained no dramatic reputation, nor were his other productions for the playhouse much more popular; for though he wrote eight comedies and fifteen farces, they have not generally proved what are termed *stock plays;* and yet from several of them, particularly *Pasquin*, succeeding and successful writers for the stage, have borrowed some of their best speeches.

He died at Lisbon, to which place he went for the recovery of his health, in the year 1754, aged 47.

Of his talents he has left memorials that will never die, while the English nation retains a taste for genuine and *Cervantic* humour: his features posterity would only know by description had not his friend Hogarth, to whom he had often promised to sit, made this drawing;—for singular as it may seem, though this admirable writer lived on intimate terms with the best artists of the day, no portrait of him ever was painted.

3 CHARACTERS. 4 CARICATURAS.

Hogarth pinx.t *Published by Longman, Hurst Rees. & Orme Nov.r 1.st 1807.* *T. Cook scrip.t*

CHARACTERS AND CARICATURAS.

THIS print of Characters and Caricaturas, "to shew that Leonardo da Vinci exaggerated the latter,' was the subscription ticket to our artist's prints of Marriage-a-la-Mode.

THE FOUR STAGES OF CRUELTY.

PLATE I.

FIRST STAGE OF CRUELTY.

" While various scenes of sportive woe
" The infant race employ;
" And tortur'd victims bleeding shew
" The *tyrant* in the boy.

" Behold a youth of gentler heart,
" To spare the creature's pain,
" O take, he cries—take all my tart,
" But tears and tart are vain.

" Learn from this fair example, you
" Who savage sports delight,
" How CRUELTY disgusts the view,
" While PITY charms the sight."

THOUGH humanity is the distinguishing characteristic of the British nation; (we mean that part of it which we call the better sort of people,) yet the lower class of Britons are not less remarkable for their studied barbarity, insomuch that foreigners have frequently taken notice of the cruelty of English pastimes, which we certainly must have derived from the Goths and Scythians: but one would imagine as the times grew more civilized, this merciless disposition would have gradually decreased; whereas, on the contrary, we grow more sanguinary, and indulge our savage inclinations at the expence of all that is rational, humane, and religious. Does not the epicure even torture the creature to pamper his voluptuous palate? Are

Hogarth pinx.t *T Cook sculp.t*

FIRST STAGE OF CRUELTY.

Published by Longman, Hurst, Rees & Orme, May 1.st 1807

not lobsters roasted alive, pigs whipped to death, and fowls sewed up, testimonies of our barbarity and luxury? Nothing is more shocking or horrid, than the prospect of some of our modern kitchens, covered with blood and filled with the cries of creatures expiring in tortures. It gives one an image, says Mr. Addison, of a giant's den in a romance, bestrewed with the scattered heads and mangled limbs of those who were slain by his cruelty. Notwithstanding these things, with some others we shall mention, are matters deserving the severest censure; yet our author has taken no notice of them, having confined himself to a representation only of those acts of barbarity as are become more general among us, and which seem to have been nursed up in our nature from our very childhood.

In the plate before us we have represented several groups of boys at their different barbarous diversions. One is throwing at a cock, the universal Shrovetide amusement; another is tying a bone to a dog's tail, in order to hurry him through the streets, while he enjoys its pain and terror. A third is burning out the eyes of a bird, with a red-hot knitting-needle, in order to make it sing; a barbarous custom, chiefly practised upon bull-finches. Behind is a number of boys diverting themselves by hanging up two cats by their tails, to make them fight. Above these, from a window, is one throwing out a cat, with a pair of blown-up bladders fastened to her sides, designed to prolong her fall; and on the left, in front, is a merciless wretch hallooing and encouraging a dog to worry also one of the tabby kind. But the principal group in this plate is in the centre. We here see a boy piercing a dog with an arrow, a deep-studied piece of barbarity. This figure is the hero of this set of prints: he is represented, by the badge upon his arm, as belonging to St. Giles's Charity School. We have here a beautiful contrast in the struggle between cruelty and compassion; the young gentleman returning from school, with tears in his eyes, pleads in behalf of the tortured animal, and even offers his tart for its redemption; which the hard-hearted wretch refuses, cruelty being his chief delight. Hence we learn the great benefit and necessity of education, without which, we are little better than savages; it being that which softens a rugged disposition, civilizes mankind, and makes men useful members of society.

PLATE II.

SECOND STAGE OF CRUELTY.

" The generous steed in hoary age,
" Subdued by labour lies,
" And mourns a cruel master's rage,
" While nature strength denies.

" The tender lamb, o'er-drove and faint,
" Amidst expiring throes,
" Bleats forth its innocent complaint,
" And dies beneath the blows.

" Inhuman wretch! Say, whence proceeds
" This coward cruelty?
" What interest springs from barbarous deeds?
" What joy from misery!"

THE spirit of inhumanity which we observed in the preceding plate growing up in youth, is in this ripened by manhood; here we see Tom Nero, the hero of our piece, become a hackney-coachman, a profession in which he has an opportunity of displaying his brutal disposition. He is here shewn cruelly beating one of his poor horses for not rising; though in its fall, by over-setting the coach, it has had the misfortune to break its leg; and so sensible is the afflicted creature of the unkindness of his master, that we perceive the big round drop trickling down his cheek, a manifest proof of his inward feelings. Pity it is that such barbarous wretches should be suffered to live! However, his behaviour attracts the notice of a passer-by, who is taking the number of his coach, in order to have him punished. The humane countenance of this man, opposed to the rigid severe one of the other, affords us an agreeable contrast, and keeps up the spirit of the piece. In some measure to brighten the scene, our artist has described this coach as carrying four barristers from Thavies-Inn to Westminster-

Hogarth pinxt *T. Cook sculpt*

THE SECOND STAGE OF CRUELTY.

Published by Longman, Hurst, Rees, & Orme, March 2d 1807.

Hall, the longest shilling fare, for which they are supposed to club their three-pence each. On the right is represented one of those inhuman wretches, whose employ is to drive cattle to and from Smithfield Market. He is beating a tender, over-driven lamb with a club-stick, for not going on; and the poor faint creature is dying with his blows, with its entrails issuing from its mouth! Further back is a drayman, belonging to a brewer, asleep, riding upon the shafts, and his dray running over a child that had been playing with his hoop. Still further back is a lubberly fellow riding upon a laden ass; and as if the beast was not sufficiently burthened, he has taken up a porter, with a load upon his back, behind him. Observe the over-laden animal, ready to sink under the weight, and the foremost rider paying away upon his shoulders, while a man behind is goading him on with a pitchfork! On the back-ground of this plate are a number of people baiting or worrying a bull; one of the cruel amusements of this nation. Another barbarous diversion this country is distinguished for, is cock-fighting, which is here intimated by the bill pasted up against the house; but the most extraordinary amusement of all, was what we met with at Broughton's* Amphitheatre, (which the legislative power has now thought proper to suppress) where men were often engaged to fight with broad-swords, for the entertainment of the public; and a limb laid open, by an artful stroke, was generally accompanied with a roar of applause. Amazing that such things should ever have been tolerated in a christian country!

* Broughton, the proprietor of this place, was himself a bruiser, and had one of his eyes beat out by a man with whom he fought for a wager.

PLATE III.

CRUELTY IN PERFECTION.

"To lawless love, when onee betray'd,
"Soon erime to erime succeeds;
"At length beguil'd to theft, the maid
"By her *beguiler* bleeds.

"Yet learn, seducing men, not night,
"With all its sable cloud,
"Can skreen the guilty deeds from sight,
"Foul murder cries aloud!

"The gaping wounds, the blood stain'd steel,
"Now shoek his trembling soul,
"But ah! what pangs his breast must feel
"When death his knell shall toll!"

CONTINUED acts of barbarity are found in time to divest men of their natural feelings; for he that would not hesitate to torture and destroy a harmless, helpless animal, would not, but through fear of the law, scruple to murder a fellow-creature. Nay, the laws themselves are not able to prevent such horrid crimes. As a proof of this, Mr. Hogarth describes the hero of this piece arrived at such a state of vice, as to be past feeling; no tenderness is supposed to affect him, no sense of distress to move him. Let us then take a view of cruelty in perfection, and see to what horrid lengths his disposition has carried him. As a hackney-coachman, his barbarity did not pass unnoticed; his treatment of his horses became publicly known, and was attended with a discharge from his place: being therefore at a loss for maintenance, his wicked turn of mind soon led him upon the road, which is shewn by the pistols and watches found upon him. During the time he followed this iniquitous career, we are to suppose him to have made himself acquainted with a young woman, a servant to some lady residing in the country, whom we are to imagine he deceived by lies and false protestations.

Hogarth. pinx.t *T. Cook sculp.t*

CRUELTY IN PERFECTION.

Published by Longman, Hurst, Rees, & Orme, Aug.st 31.st 1807

Having gained the affections of this unfortunate female, (whose head we see is nearly severed from her shoulders,) and having also accomplished her ruin, he next prevails on her to plunder her mistress, and meet him at midnight. The time is intimated by the screech-owl and bat, which may be observed upon the wing. She keeps the faithful assignation, laden with plate and valuables. Having predetermined to screen himself from detection as an accomplice in the robbery, and also to rid himself of an expected incumbrance, (for the woman is evidently pregnant,) he commits the horrid deed. In the struggle for life, her wrist is nearly cut through; her shrieks alarm the servants of an adjoining house, who run to her assistance, but arrive not at the spot until the vital principle had fled. The following letter (found upon him, and which lies upon the ground, on the right of the plate) will sufficiently explain the whole transaction:

"Dear Tommy,

"My mistress has been the best of women to me, and my conscience flies in my face as often as I think of wronging her; yet I am resolved to venture body and soul to do as you would have me, so do not fail to meet me, as you said you would; for I shall bring along with me all the things I can lay my hands on. So no more at present, but I remain yours, 'till death,

"*Ann Gill.*"

We return to the hero of this tragedy. Behold him, then, for the first time, struck with remorse of conscience, shuddering at the horrid deed, stiffened at the sight of the bloody knife, with all his guilt depicted upon his countenance! The domestics seize him without resistance; he is hurried to prison, where we may conceive him awaiting his trial and sentence, in all the horrors of dismay, the natural consequence of his atrocious crime.

PLATE IV.

THE REWARD OF CRUELTY.

"Behold the villain's dire disgrace,
"Not death itself can end,
"He finds no peaceful burial-place,
"His breathless corse—no friend.

"Torn from the root, that wicked *tongue*,
"Which daily swore and curst;
"Those eye-balls from their sockets wrung,
"That glow'd with lawless lust.

"His heart exposed to prying eyes,
"To pity has no claim;
"But, dreadful! from his bones shall rise
"His monument of shame."

HAVING shewn the progress of cruelty in different stages, our author comes now to the punishment that awaits its perpetrator. He is condemned to die by the laws of his country, and is conveyed to the place of execution; afterwards sent to Surgeon's Hall for dissection. He is now under the Surgeon's hands, and a lecture being read upon his body. Behold, and shudder at the ghastly sight! See his tongue pulled from the root, his eye-balls wrung from their sockets, and his heart torn from his body, which the dog is gnawing beneath the table! To give us a true idea of this scene of horror, in one place a man is pulling the entrails into a bucket, in another, some sculls and bones are boiling in a caldron, by way of cleaning and whitening them, in order to have them linked together by wires, as they were connected in the human frame. Two of these skeletons we observe above, whom our author has humourously described as pointing, with a grin to the Physician's or Surgeon's Arms upon the chair; *viz.* a hand feeling the pulse, intimating that death is too often the consequence of our

Hogarth pinx.t *T. Cook sculp.t*

THE REWARD OF CRUELTY.

Published by Longman, Hurst, Rees & Orme, Nov.r 1.st 1807.

too great opinion of these self-important nature menders. By the letters over the heads of these figures, we learn that one consists of the bones of James Field, the noted bruiser; the other, those of Maclane; two notorious fellows that died by means of a rope. Though our attention is chiefly called to the moral of the piece, we cannot but remark the humour of the painter, who has, in some measure, enlivened this shocking scene, by the many droll faces he has here and there interspersed, declaring the tenor of their supposed conversation. However, one thing more he particularly alludes to, and that is the unfeeling heart of a dissector, which is found to grow so callous by his practice, as to lose entirely its natural sensibility.

FOUR HEADS FROM THE CARTOONS AT HAMPTON COURT.

Mr. WALPOLE, in his "Anecdotes of Painting," &c. speaking of Sir James Thornhill's attention to these celebrated pictures, has the following remark: "He made copious studies of the heads, hands, and feet; and intended to publish an exact account of the whole, for the use of students: but his work never appeared."—"As this plate was found among others belonging to the late Mr. Hogarth, it is not impossible but that it might have been engraved by him for his father-in-law, Sir. James's intended publication. It was published as the act directs, May 14, 1781, by Mrs. Hogarth, at the Golden Head, Leicester Fields."

Hogarth pinx.t *T. Cook sculp.t*

HEADS FROM THE CARTOONS AT HAMPTON COURT.

Published by Longman, Hurst, Rees, & Orme, July 1st 1809.

DANIEL LOCK ESQR.

Published by Longman, Hurst, Rees, & Orme, August 1st 1808

DANIEL LOCK, ESQ. F.A.S.

DANIEL LOCK was an architect of eminence. He retired from business with an ample fortune, lived in Surrey-Street, and was buried in the Chapel of Trinity College, Cambridge. This portrait was originally engraved by J. M'Ardell, from a painting by Hogarth, and is classed among the productions of our artist that are of uncertain date.

FOUR GROUPS OF HEADS.

EVERY one that is in the least acquainted with Mr. Hogarth's performances, is sensible that his excellence principally consisted in describing the character and inward disposition of mankind, in the features of the face; for it was his opinion, that by the time a person reaches the age of forty, every man's disposition is painted on his countenance, unless the features have been customarily distorted by hypocrisy; that is, if an envious or malicious person frequently puts on pleasant and agreeable looks; or a good-natured cheerful person often knits his brow, to serve particular purposes, that then the features which have repeatedly undergone such unnatural distortions, become set by the above time of life, and the envious or malicious person looks habitually pleasant and agreeable; while the good-natured and cheerful person appears morose and ill-natured. In such particular cases the inward sentiments can never be discovered by outward appearance; but nevertheless, in general, the face *must* be allowed to be an index of the heart. Our artist's design in sketching these assemblages of heads, was the forming humourous receipts, for certain subscriptions; but though they were principally designed as discharges for money received; they are no less valuable for the subjects they represent, being each of them a burlesque upon particular scenes of life.

Hogarth pinx.t *T. Cook sculp.t*

THE LAUGHING AUDIENCE.

Published by Longman, Hurst, Rees, & Orme, Nov.r 1.st 1807.

PLATE I.

THE LAUGHING AUDIENCE.

THIS is a representation of some part of the Royal Theatres, exhibiting at bottom one end of the orchestra; behind, a corner of the pit; and above, part of the side boxes, wherein are two fantastic figures, one in amorous parlew with an orange-girl,* and the other presenting a lady with a pinch of snuff, in all the affectation of finical politeness; it being extremely unfashionable for people of the first rank to pay any attention to the drama, their whole occupation during the performance being ogling, staring, trifling, and talking; and the last, frequently so loud as to disturb other people. It has been often remarked, that the laughing face discovers the depth of understanding, and generally corresponds with the heart. Thus at one time have we seen the *simper* of prudish affectation, and the *grin* of boyish folly; at another have we observed the *smile* of approving favour, and heard the *roar* of sapient applause. Here then may we feast our eyes, please our imaginations, and study mankind, in the many droll appearances of delightful fancy.

The three musicians in the orchestra are so accustomed to similar scenes, that they pay as little regard to the humour of the piece as the sage critic, whose head is covered by an enormous bushy peruke.

The Laughing Audience was published in 1733, as a Subscription Ticket to "The Rake's Progress" and "Southwark Fair."—The receipt was afterwards torn off.

* One of those women who sell fruit in the play-houses.

PLATE II.

THE PUBLIC LECTURE.

HERE we have a strange and motley collection of geniuses, graduates and under graduates of one of the universities, assembled in order to attend the solution of some philosophical question. They are habited according to their different ranks or colleges; some in round caps, some in square ones, and others in hats, the badge of a master's degree. They all seem very attentive, but few of them able to comprehend. Dulness and stupidity seem to characterize them. They are in general described as a parcel of lubberly boys, supposed, as it were, to be turned wild from school, unpolished and unknowing. By the subject the lecturer is discussing, (in which, we perceive he admits a *vacuum*, a subject that has puzzled philosophers in all ages of the world;) we are taught how idly and to what little purpose youths at the university pass the greater portion of their time, and the folly of that part of academical education, which consists in teaching what in fact is not to be taught, and unravelling things in their nature incomprehensible.

Hogarth pinx.t *T. Cook sculp.t*

THE LECTURE.

Published by Longman Hurst. Rees. & Orme March 1st 1808.

Hogarth pinx^t *T Cook & Son sc.*

ORATORIO OF JUDITH.

Published by Longman, Hurst, Rees, & Orme, Novr 1st 1808.

PLATE III.

THE CHORUS.

IN this plate is exhibited a number of singers, with their respective parts before them, joining in that chorus in the Oratorio of Judith, composed by Handel, "*The World shall Bow before the Assyrian Throne;*" in which, any one that has ever been present at a vocal performance may readily discover, by the distortion of the mouth, the base from the tenor, and the tenor from the treble. In no group of faces is there a greater contrast, a more uncommon variety, or a more ridiculous appearance to be found, than in that which is composed of a number of choral singers, whose difficulty of sounding particular notes, obliges some to distort their features, and whose insufferable affectation is the cause of that distortion in others. Nay, not their faces only, but their whole bodies are engaged in this laborious task, dividing the time with their head, their shoulders, and their feet. In such universal agitation is the director of the band above, in beating the time, that we see he has been under a necessity of tying on his spectacles with a string; and it would have been well had he fastened on his wig also, having shaken that off at the commencement, which he is supposed not to miss, through eagerness of attention to the business he is upon.

PLATE IV.

CONSULTATION OF PHYSICIANS—THE UNDERTAKERS' ARMS.

THIS plate is designed, with much humour, according to the rules of heraldry, and is called The Undertaker's Arm's, to shew us the connection between death and the quack doctor, as are also those cross bones on the outside of the escutcheon. When an Undertaker is in want of business, he cannot better apply than to some of those Gentlemen of the faculty, who are, for the most part, so charitably disposed, as to supply the necessities of these sable death hunters, and keep them from starving in a healthy time. By the tenor of this piece, Mr. Hogarth would intimate the general ignorance of such of the medical tribe, and teach us that the little knowledge they possess resides in their voluminous wigs and golden-headed canes. They are represented in deep consultation upon the contents of an urinal. Of the three figures above, that with the divided face was intended for Dr. Ward, a celebrated quack, one of whose cheeks was marked with claret; the other on the opposite side was designed for the elder Taylor, the noted Oculist. The head of this man's cane being painted with an eye, and one of *his* as closed, tells us that both are to be understood as equally concerned in the consultation. The middle one is a Mountebank's Merry Andrew, (having in his hand an oaken *towel*, with a head of the second magnitude,) here placed to shew us the great judgment of these men in physical debates; whose skill in medicine we are to suppose in no respect greater than that of him who deals out physic on a public stage, taking advantage of a credulous multitude, to vend his pernicious drugs, under a specious pretence of their being specific. But as our artist's own illustration of this coat of arms, engraved at the bottom of the plate, may give a greater insight into the subject, it is added as follows: "The Company of Undertakers beareth, sable, an *urinal*, proper between twelve

Hogarth pinx.t *T. Cook sculp.t*

CONSULTATION OF PHYSICIANS.

Published by Longman, Hurst, Rees & Orme, Jan.y 1.st 1809.

quack heads of the second, and twelve *cane heads*, or *consultant*. On a chief, *Nehulæ*, ermine, one complete *doctor*, issuant, checkie, sustaining in his right hand a baton of the second. On the dexter and sinister sides, two *demi-doctors*, issuant of the second, and two *cane heads*, issuant of the third; the first having one eye, conchant, towards the dexter side of the escutcheon; the second, *faced*, per pale, proper, and gules guardant.—With this motto, —*Et plurima mortis imago*. The general image of death.

PAUL BEFORE FELIX.

PLATE I.

"And as he reasoned of righteousness, temperance, and judgment to come, Felix trembled."
Acts, Chap. xxiv. *Verse* 25.

THOUGH we have avoided treating this work with an air of piety, as much as possible, consistent with our original design, that of improving the mind under the appearance of amusement, in order to obviate that heaviness, so opposite to the spirit of our author's performances; yet we are now upon a subject, that cannot be handled otherwise than seriously, unless we were inclined to laugh at religion, and make a mock of sacred things. Indeed, whenever Mr. Hogarth found himself under a necessity of indulging a serious turn, (for though he was the child of humour, he was still the child of virtue,) he at the same time, sensible of the degeneracy of mankind, in striving to banish all sober reflection, we say, sensible of this, and falling in for wise purposes, with the disposition of the public, he ever introduced something droll, in hopes of surprizing the unthinking man into virtue, and correcting his vices under the mask of entertainment. This was his design in the plates before us; where first, he treats the subject seriously; afterwards with that fund of humour, of which he of all his cotemporaries was the greatest master.

The subject of this plate is that of the preaching of St. Paul, when brought as a prisoner from Jerusalem to Cæsarea, and summoned to appear before Felix, the Governor of Judea, as we find it recorded in holy writ,

Hogarth. pinx.t *T. Cook sculp.t*

PAUL BEFORE FELIX.

Published by Longman Hurst Rees. & Orme. Nov.r 7th 1807.

to answer many misdemeanours maliciously alledged against him. This Felix was a favourite, a creature of Cladius Cæsar, then Emperor of Rome. He was particularly sensual and avaricious, and exercised in Judea, where he was appointed Governor, a royal power, with a mercenary soul. When this is considered, the subjects on which the apostle spoke, appear to be chosen with great art and propriety, and calculated to rouse the person to whom they were addressed, from that state of insensibility into which he had long been plunged. He treated of righteousness, (that is justice) temperance, and judgment to come. How admirable a lesson is this conduct of St. Paul, to the modern preachers of the age!—Suffer us reader, here to indulge a reflection the plate before us inspires us with. In this age, when a man preaches to establish his reputation; and makes the cause of religion subservient to his own, he generally makes choice of subjects that will display his talents, and flatter his hearers: thus was he to address himself to a set of lukewarm worshippers, he would discourse only on morality, simply so called, and be afraid to pronounce that venerable name at which every knee should bow: was he to preach before such whimsical persons as are offended at the recommendation of good works, he would talk of nothing but election, reprobation, and the irresistableness of grace: was he to ascend the pulpit before an unbridled court, he would preach only on the gospel liberty, and the extent of divine mercy. They try to accommodate their sermons to the disposition of their hearers, and are very careful not to touch on subjects that may give offence; though treating on such subjects, is perhaps their immediate duty. Upon this principle, had Felix shewn any desire of knowing the gospel, St. Paul had a fine opportunity of ingratiating himself in a very pleasing manner. The christian religion being favourable to all men, St. Paul might have discoursed upon one of those points that would have flattered his ennobled hearer; he might have spoken of the greatness of sovereigns, and it relation to that of the Supreme Being; he might have said, "*the magistrate carries not the sword in vain;*" that God himself has told them, "*they are Gods and Children of the Most High.*" But all this art was unknown to our apostle; he pierces the stubborn heart of Felix, penetrates to the centre of his passions, finds a way to that conscience, that had long been buried, and shakes the sinner in his greatest security. He preaches of righteousness, temperance, and

judgment to come. At this his mind is alarmed, his heart quakes, the roll drops from his trembling hand, his teeth chatter, his knees beat one against another, and his whole frame shudders.—It were sincerely to be wished that every preacher would endeavour, in this respect, to imitate St. Paul; not suffer their self-interest to connive at religion, but stand forth in the cause of God, be it as unpopular or as unfashionable as it may!—What a surprising sight is here!—The governor trembles, while the prisoner speaks with firmness! The prisoner though in chains, makes his judge tremble! Behold the miraculous force of conscience!—Take notice of the united attention of the whole court; and remark the effect in their faces! One is enraptured at his doctrine; a second receives the dreadful truths with salutary fear; a third is inwardly convicted; a fourth attends with eagerness to catch the heavenly accents from his tongue; and Tertullus, under the column on the left, ceases his accusation with disappointed amazement. With respect to Ananias the high-priest, his eyes and position manifestly declare his abhorrence of the man, gives us to understand, that the apostle's words rankle in his heart, and that though he secretly feels the power of conviction, still he cannot smother his professed hatred of the christians.

This plate, for the boldness of its figures and disposition, their variety of expression, and the beauty of its colouring, may be reckoned one of our author's most capital performances.

Hogarth pinxt

T Cook & Son sc

PAUL BEFORE FELIX.

Published by Longman, Hurst, Rees, & Orme, Sept.r 1.st 1808

PLATE II.

AFTER THE MANNER OF REMBRANDT.

HERE we see the matter treated with that spirit of humour for which our artist was so much distinguished; and lest the bigotted religionist should censure him as profane for so doing, let it be considered that such is the degeneracy of mankind, that naked truth often displeases, which, if dressed up according to the fashion of the times would be greatly admired. This consideration has given him an opportunity of ridiculing Rembrandt's manner of painting*, which he has here done with great vivacity. So much for the design; now for the explanation. The principal persons before whom St. Paul is preaching, are Felix, Drusilla, the high-priest, and Tertullus; the rest are hearers. Felix is known by his temples being wreathed with laurels, the customary tire of a Roman Governor: Drusilla is painted with a dog in her lap, (alluding to the ridiculous occupation of our modern ladies;) the high-priest is described as ready to fly at our apostle with rage; and Tertullus as a serjeant-at-law, in a fit of mortified anger, tearing his brief, or the accusation he unjustly brought against him. It would be unnecessary to repeat my remarks on what St. Paul is saying: I shall only observe that he excites the fear and astonishment of all; which last seems to have worked so strongly upon the governor, as to relax all his powers of retention, and empoison the surrounding air with a smell something less odorous than court perfumes. The positions of Drusilla, the person next her, the fasces-bearer above, and the three below her, are finely executed; and the expression of their faces is great and masterly. Mr. Hogarth has not forgotten to introduce a whining, hypocritical old woman or two, and a person asleep, in the group of by-standers, in order

* A Dutch painter, who constantly, in his scripture-pieces, introduced some absurdity or other, as a cat and dog fighting, &c.

to complete the scene: had this been omitted, it must have been declared imperfect. He has pictured St. Paul as a little man, has placed him upon a stool, that he might command the whole court, and be able to lay down the law to all. An angel is represented as holding this stool, and is supposed to have closed his eyes with collected attention. Now as wickedness is ever upon the watch to ensnare the unwary, and take advantage of an unguarded moment, we must acknowledge it is here admirably described. A black dog belonging to Felix, an emblem of his malicious master, is creeping to fly at this celestial inhabitant; and the devil is taking this opportunity to saw the apostle down. On the left of this plate is one of Satan's spies, gathering the pieces of the torn accusation,* as they fall from Tertullus's hand, and turning up his nose at its want of sufficient virulence; intimating the disposition of a suborned witness, who will study to blacken the accused to the utmost of his power, and if innocence should chance to bear up against it, condemn himself for not having done it completely. Another thing we must not omit taking notice of, is the pedestrian figure of Justice, on a pedestal, differently represented to what she usually is. Here we see her corpulent, grown fat by the law, hardly able to bear up against the bags of gold hanging at her side; one of her eyes is uncovered, and that directed with a look of caution to this court of judicature; her hair, on her blind side, standing on end; one scale weighing down the other, and instead of the sword she is customarily painted with, holding in her hand a butcher's knife, (a symbol of prosecution) on which is engraved the city dagger,† (alluding to the metropolis being the seat of justice) and that pointed towards the bench; giving us to understand that though our laws are wisely framed, yet such is the frequent partial distribution of them, that offenders often escape the *lash*, while innocence falls beneath the *blow*. 'Tis therefore incumbent on the magistracy, if they hope themselves to be acquitted hereafter, to act with that uprightness, impartiality and justice, that distinguish the good man from the bad.

* The words of this aceusation may be seen in the Twenty-fourth Chapter of the Acts of the Apostles.

† In the Arms of the City of London, the prineipal thing is a dagger.

Hogarth pinxt.

T. Cook sculpt.

MASQUERADES AND OPERAS. BURLINGTON GATE.

Published by Longman, Hurst, Rees, & Orme Sept.r 1.st 1807.

MASQUERADES AND OPERAS.

BURLINGTON GATE.

THIS print appeared in 1723. Of the three small figures in the centre the middle one is Lord Burlington, a man of considerable taste in Painting and Architecture, but who ranked Mr. Kent (an indifferent artist) above his merit. On one side of the Peer is Mr. Campbell, the Architect; on the other, his Lordship's Postillion. On a show-cloth in this plate is also supposed to be the portrait of King George II. who gave £1000 towards the Masquerade; together with that of the Earl of Peterborough, who offers Cuzzoni, the Italian singer, £8000, and she spurns at him. Mr. Heidegger, the regulator of the Masquerade, is also exhibited, looking out of a window, with the letter H. under him.

The substance of the foregoing remarks is taken from a collection lately belonging to Captain Baillie, where it is said that they were furnished by an eminent connoisseur.

A board is likewise displayed, with the words "Long Room. Fawk's dexterity of hand." It appears from the following advertisement that this was a man of great consequence in his profession: "Whereas the town hath been lately alarmed, that the famous Fawks was robbed and murdered, returning from performing at the Dutchess of Buckingham's house at Chelsea; which report being raised and printed by a person to gain money to himself, and prejudice the above-mentioned Mr. Fawks, whose unparalleled performance has gained him so much applause from the greatest of quality, and most curious observers: We think, both in justice to the injured gentlemen, and for the satisfaction of his admirers, that we cannot

please our readers better than to acquaint them he is alive, and will not only perform his usual surprising dexterity of hand, posture-master, and musical clock: but, for the greater diversion of the quality and gentry, has agreed with the famous Powell of The Bath for the season, who has the largest, richest, and most natural figures, and finest machines in England, and whose former performances in Covent Garden were so engaging to the town, as to gain the approbation of the best judges, to shew his puppet-plays along with him, beginning in the Christmas Holidays next, at the Old Tennis-court, in James's-street, near the Haymarket; where any incredulous persons may be satisfied he is not left this world, if they please to believe their hands, though they can't believe their eyes."—"May 25," indeed, "1731, died Mr. Fawkes, famous for his dexterity of hand, by which he had honestly acquired a fortune of £10,000, being no more than he really deserved for his great ingenuity, by which he had surpassed all that ever pretended to that art."

This satirical performance of Hogarth, however, was thought to be invented and drawn at the instigation of Sir James Thornhill, out of revenge, because Lord Burlington had preferred Mr. Kent before him to paint for the King at his Palace at Kensington. Dr. Faustus was a Pantomime performed to crouded houses throughout two seasons, to the utter-neglect of Plays, for which reason they are cried about in a wheel-barrow.

Hogarth pinx. *T. Cook sculp.*

RICH'S TRIUMPHAL ENTRY.

Published by Longman, Hurst, Rees, & Orme, Nov. 1st 1809.

RICH'S GLORY,

OR,

HIS TRIUMPHANT ENTRY INTO COVENT-GARDEN.

THE date of this print has been conjectured, from its reference to the "Beggar's Opera," and "Perseus and Andromeda," both of which were acted in the year 1728.

It represents the removal of Rich and his scenery, authors, actors, &c. from Lincoln's-Inn Fields to the New House; and might therefore be as probably referred to the year 1733, when that event happened. The scene is the area of Covent Garden, across which, leading towards the door of the Theatre, is a long procession, consisting of a cart loaded with thunder and lightning, performers, &c.: and at the head of them Mr. Rich (invested with the skin of the famous dog in "Perseus and Andromeda") riding with his mistress in a chariot driven by Harlequin, and drawn by Satyrs. But let the Verses at bottom explain our artist's meaning.

"Not with more glory through the streets of Rome
Return'd great Conquerors in triumph home,
Than, proudly drawn with Beauty by his side,
We see gay R—h in gilded chariot ride.
He comes, attended by a num'rous throng,
Who, with loud shouts, huzza the Chief along.
Behold two Bards, obsequious, at his wheels,
Confess the joy each raptur'd bosom feels;
Conscious that wit by him will be receiv'd,
And on his Stage true humour be retriev'd.

No *sensible* and *pretty* Play will fall
Condemn'd by him as not theatrical.
The Players follow, as they here are nam'd,
Dress'd in each character for which they're fam'd.
Quin th' *Old Bach'lour;* a *Hero* Ryan shows,
Who stares and stalks majestic as he goes.
Walker in his lov'd Character we see
A *Prince,* tho' once a Fisherman was he,
And *Massanelo* nam'd; in this he prides,
Tho' fam'd for many other parts besides.
Then Hall, who tells the bubbled countrymen
That *Carolus* is *Latin* for *Queen Anne.*
Did ever mortal know so clean a bite?
Who else, like him, can copy *Serjeant Kite!*
To the Piazza let us turn our eyes,
See Johnny Gay on porters' shoulders rise,
Whilst a bright Man of Tast his works despise.*
Another Author wheels his works with care,
In hopes to get a market at this fair;
For such a day he sees not every year."

By the Man of Taste, Mr. Pope was apparently designed. He is represented in his tye-wig, at one corner of the Piazza, wiping his posteriors with the "Beggar's Opera." The letter P is over his head. His little sword is significantly placed, and the peculiarity of his figure well preserved.

The reason why our artist has assigned such an employment to him, we can only guess. It seems, indeed, from Dr. Johnson's Life of Gay, that Pope did not think the "Beggar's Opera" would succeed. Swift however, was of the same opinion: and yet the former supported the piece on the first night of exhibition, and the latter defended it in his "Intelligencer," against the attacks of Dr. Herring, the Preacher to the Society of Lincoln's Inn, afterwards Archbishop of Canterbury. Hogarth might be wanton in his satire; might have founded on idle report; or might have sacrificed truth to the prejudices of Sir James Thornhill, whose quarrel, on another occasion, he is supposed to have taken up, when he ridiculed The Translator of Homer in a view of "The Gate of Burlington-house."

* The grammar and Spelling of this line are truly *Hogarthian.*

Hogarth pinx.t

T. Cook sculp.t

T. MORELL, S. T. P- S. S. A.

Published by Longman, Hurst, Rees, & Orme, May 1st 1807.

Dr. THOMAS MORELL.

IN the year 1762, Mr. Hogarth gave to the public this excellent portrait of his intimate friend and neighbour; who, being very fond of music, was drawn by our artist in the character of a Cynic Philosopher, with an organ near him, which was his instrument. This portrait, engraved by Mr. Basire, and certainly an admirable likeness, was prefixed to Dr. Morell's "Thesaurus" of Greek Poetry, printed at Eton in 1762.

Dr. Morell was born at Eton, in Buckinghamshire, March 18, 1703; his father's name was Thomas, and his mother kept a boarding-house in the College. At the age of twelve he was admitted on the foundation at Eton school, and was elected thence to King's College, Cambridge, August 2, 1722. He took his first degree in 1726, and became M. A. four years after. At Lady-day 1731, he was appointed to the curacy of Kew, in Surrey, and was some time curate of Twickenham. July 6, 1733, he was admitted *ad eundem* at Oxford; and 1737 became F.S.A. having just been instituted, at the presentation of his College, to the rectory of Buckland Herts. In the following year he married Anne, daughter of Henry Barker, Esq. of Chiswick; and in July, 1743, became D.D. In 1775 he was appointed Chaplain to the Garrison at Portsmouth; and for several years preached the Botanical Lecture at Shoreditch Church. He was a very early contributor to the Gentleman's Magazine; but his first detached publication was a work, intituled, "Poems on Divine Subjects, Original and translated from the Latin of M. Hieron. Vida. With large Annotations. Lond. 1732, 8vo. He was afterwards the Author and Editor of many learned works; and had at one time a newspaper controversy with the Methodists, in which he was frequently known to display great quickness. He lived at Turnham Green, and was in habits of the greatest intimacy with Hogarth.

He died, much lamented, February 19, 1784; and was buried eight days afterwards, at Chiswick. In the Epistles of Seneca, one of Dr. Morell's Posthumous Works, there are many not unagreeable specimens of the garrulity of age. "Old as I am," says the translator, "I never knew an injury which was not easily forgiven; nor a distress but what was tolerable, and as the world goes, rather required a contemptuous smile than a tear." This was at the close of life; and there are few but would be pleased to hear an old man make such a declaration. He imitated the peculiar manner of Seneca with considerable spirit, and at the same time gave a correct and faithful translation. He devoted a long life to Classical Learning, and though his attainments or his keenness were not equal to those of a Porson, he rendered many services to classical readers. Nor should it be forgotten, that the calls of Literature never rendered him neglectful of his duty as a Clergyman.

Hogarth, pinxt. *T. Cook & Son sc.*

KING HENRY THE EIGTH & ANNA BULLEN.

Published by Longman, Hurst, Rees & Orme, May 1st 1808.

KING HENRY THE EIGHTH AND ANNA BULLEN.

THIS plate has very idly been imagined to contain the portraits of Frederick Prince of Wales, and Lady Vane; but the stature and faces both of the Lady and Percy are totally unlike their supposed originals. Underneath are the following verses by Allan Ramsay:

> "Here struts old pious Harry, once the great
> Reformer of the English Church and State:
> 'Twas thus he stood, when Anna Bullen's charms
> Allur'd the amorous Monarch to her arms;
> With his right hand he leads her as his own,
> To place this matchless Beauty on his Throne;
> Whilst Kate and Piercy mourn their wretched fate,
> And view the Royal Pair with equal hate.
> Reflecting on the pomp of glittering crowns,
> And arbitrary power that knows no bounds.
> Whilst Wolsey, leaning on his throne of state,
> Through this unhappy change foresees his fate,
> Contemplates wisely upon worldly things,
> The cheat of Grandeur, and the faith of Kings."

Ramsay seems to have been particularly attached to Hogarth. He subscribed for thirty copies of the large Hudibras.

The original picture was at Vauxhall, in the portico of the old great room, on the right-hand of the entry into the garden.

THE BEGGAR'S OPERA.

THE title over this print was in capitals, disproportionably large.

"*Brittons,* attend—view this harmonious stage,
And listen to those notes which charm the age.
Thus shall your tastes in *sounds* and *sense* be shown,
And "Beggar's Op'ras ever be your own."

No painter or engraver's name. The plate seems at once to represent the exhibition of "The Beggar's Opera," and the rehearsal of an Italian one.

In the former, all the characters are drawn with the heads of different animals; as Polly with a cat's; Lucy, with a sow's; Macheath, with an ass's; Lockit, and Mr. and Mrs. Peachum, with those of an ox, a dog, and an owl.

In the latter several noblemen appear conducting the chief female singer forward on the stage, and perhaps are offering her money, or protection from a figure that is rushing towards her with a drawn sword. Harmony, flying in the air, turns her back on the English playhouse, and hastens towards the Rival Theatre. Musicians stand in front of the former, playing on the Jew's-harp, the salt-box, the bladder and string, bagpipes, &c. On one side are people of distinction, some of whom kneel as if making an offer to Polly, or paying their adorations to her. To these are opposed a butcher, &c. expressing similar applause. Apollo and one of the Muses are fast asleep beneath the stage. A man is easing nature under a wall hung with ballads, and shewing his contempt of such compositions by the use he makes of one of them. A sign of the star, a gibbet, and some other circumstances less intelligible appear in the back ground.

Hogarth pinx.t

T. Cook & Son sc.

THE BEGGARS OPERA.

Published by Longman Hurst. Rees. & Orme. May 1st 1808.

Hogarth pinx^t

T. Cook & Son sc.

Published by Longman, Hurst, Rees, & Orme, April 1st 1808

SPILLER'S TICKET.

HERE we find the talent of Hogarth called forth in the service of humanity, and to the aid of this Son of Mirth; who, about the year 1728, appears to have been reduced to penury and great distress.

The annexed copy of an unique print was engraved for the benefit of poor Spiller, the Shuter of his day. On this small print the artist has bestowed uncommon labour and attention: the markings of the face of this comedian, although so very diminutive, are yet so nicely discriminated as to become a real portrait. Nor has he failed in displaying that wit and humour in which his greater works so much abound: the anxiety in Spiller to get rid of his tickets, and dread of the impending danger, from the urgency of his creditors, is forcibly represented in every turn of his countenance. The conceit of the money-scale not preponderating against the tradesmen's bills, and leaving the poor comedian no alternative but to linger in a gaol, or to be shot at as a soldier, is happily executed, and worthy the pencil of its author: the style of engraving in the original print may be ranked with the best of Hogarth's works. The copy, though short of it, will yet, we flatter ourselves, give no ill idea of the original. As the biography of a player seldom outlives the remembrance of his contemporaries, some information relative to this singular character may not prove unacceptable to the reader.

This theatrical hero was the son of a Gloucester carrier, and was born in 1699. The father having acquired some property, apprenticed this, his only son, to a Mr. Ross, a landscape-painter. In this profession he is said to have made some progress; but, as no specimens of his talents have been handed down, to our knowledge, we cannot speak concerning his merit in that line. Before the expiration of his apprenticeship he engaged in a strolling company; where, comedy being his forte, he sometimes burlesqued

Alexander the Great, and other characters of that class. In London his comic talents were better understood, and more amply encouraged. We find him, in many of his humourous parts, rivalling Pinkethman, of facetious memory, and of whom Sir Richard Steele observes, that "Pinkey made a living of his face."

Spiller was not only the rival of Pinkethman; but, we are told, he once picked his pocket, when asleep, at the Gun Tavern, Billingsgate, of his part, the character of the Cobler, written for him by Johnson, and which he was then studying.

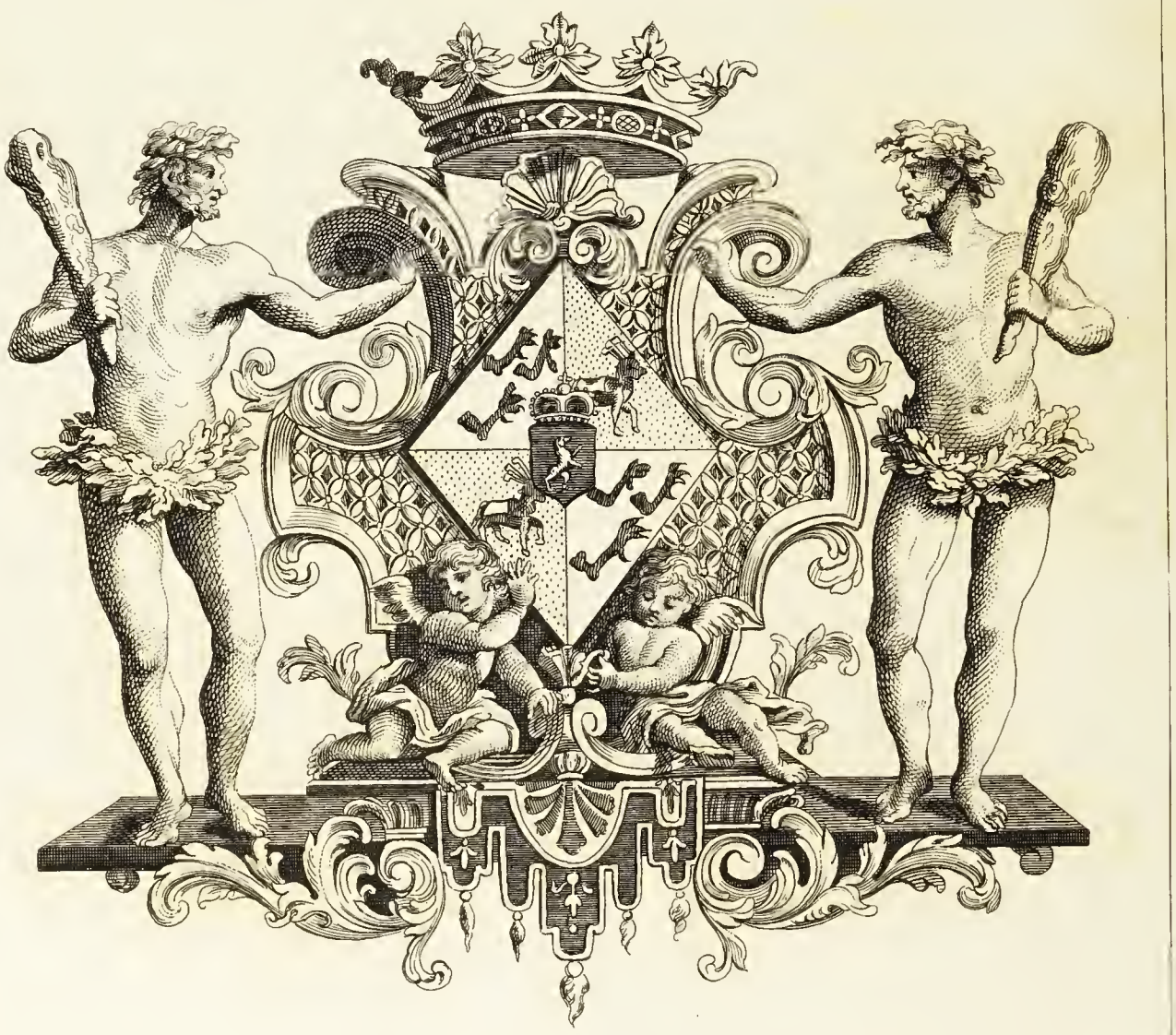
With this treasure Spiller hastened to his friend Bullock, the comedian, and Manager of Lincoln's-Inn Fields Theatre; who was likewise an author. Bullock received him graciously, and without scruple applied the theft to his own use, by preparing a piece on the same subject, called "The Cobler of Preston;" and this he was enabled to produce a fortnight before the other house could prepare their drama for the stage.

In such repute was Spiller held as a comedian, when he was only twenty-three years of age, that, we are told, plays were written expressly to bring him forward on the stage.

He was famed for a species of low wit, perhaps, more in the taste of those, than of the present times. The following coarse jest is imputed to him, and may serve as a specimen.

Being one day upbraided for his poverty, when his salary was superior to most of his fellow comedians, particularly by a certain female Italian, who made a considerable figure on a small theatrical stipend; he observed, that "what made her rich, kept him perpetually in want."

The wit of Spiller seems not to have been the effect of wine only; for, in his sober moments, and even in pain, the effusions of it would sometimes break forth: and we are told, that one day, behind the scenes, in a raging fit of the tooth-ache, on the barber of the theatre offering to relieve him, he replied, "I cannot spare one tooth now, friend; but, after the 10th of June (the time of the house shutting,) you may have them all; I shall then have no further occasion for them, as I shall have nothing to eat."



Hogarth pinx.t *T. Cook sculp.t*

ARMS OF THE DUTCHESS OF KENDAL.

Published by Longman, Hurst, Rees, & Orme, July 1st 1809

ARMS OF THE DUCHESS OF KENDALL.

THIS print may with great justice, and credit to the abilities of our artist, be held forth as an exemplification of his superior taste and skill in the profession. The boys are grouped with a simplicity and elegance in their attitudes, not unworthy the pencil of Cipriani; nor is the drawing of the savages who support the armorial bearings less to be admired; the manner in which they are etched, denotes a freedom of style and superiority of taste, rarely to be met with in works of this kind.

These arms were engraved on a large silver dish, which, about fifty years ago, was sent to Mrs. Godfrey, a silversmith, in Norris-street in the Haymarket, to be melted down. The lady for whom this plate was engraved was a German Countess, named Erengard Schuylemberg. She came to England soon after the accession of King George the First to the throne, with whom she is said to have been closely connected. She was created in July, 1716, in the second year of his reign, Baroness of Dundalk, in the County of Lowth; Countess and Marchioness of Dungannon, in the County of Tyrone; and Duchess of the Province of Munster; all in the Kingdom of Ireland: and in April, 1719, received the additional titles of Baroness of Glastonbury, in the County of Somerset; Countess of Faversham, in the County of Kent; and Dutchess of Kendall, in the County of Westmoreland; all in the Kingdom of England. From the lozenge in which these arms are enclosed, this lady was evidently a spinster. But it is somewhat singular, that the arms of a Duke of Kendall should have been engraved on some pieces of plate about that period, and that evidently by the graver of Hogarth.

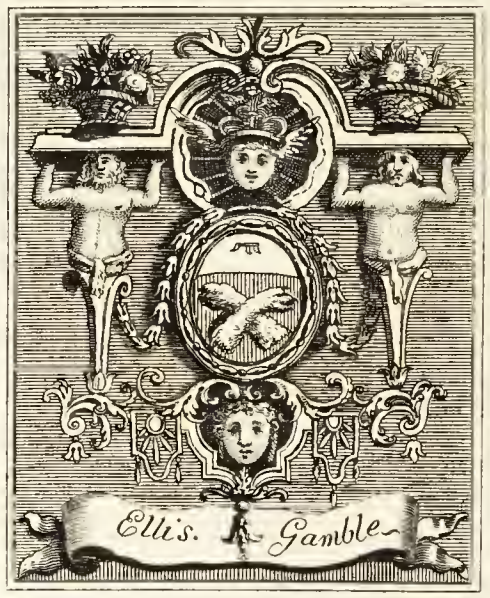
Of these arms there are four different specimens now extant, within a

male shield, and with a ducal coronet. They may have possibly been her own arms as a German Countess, as the coronet, though ducal, varies materially from that here introduced. If so, Hogarth might have copied them on her plate at her first arrival in this country, before she received English honours.

Though this lady had no son, she certainly had a niece, or nearer relative, named Melosina de Schuylemberg, created Countess of Walsingham, Baroness of Aldborough, in the County of York, by patent, bearing date 7th of April, 1722. She married the late Philip Dormer Stanhope, Earl of Chesterfield, and died without issue in 1773.

W Hogarth
Engraver
at y.e Golden Ball
y.e Corner of Cranbone Alley
little New= =port Street
Aprill y.e 29
1720

Will.m Hardy
GOLDSMITH
and Jeweller in Ratcliff highway
near Sun Tavern Fields,
Sells all sorts of
Gold and Silver Plate &c.


Ellis. & Gamble

HOGARTH'S CARD.

THIS card bears the date of April the 21st, 1720; a period at which this artist, with his superior abilities, seems to have been compelled to drudge in the humble pursuit of engraving ornaments in silver, shop bills for mechanics, or inferior plates for booksellers.

This small card has an abundant share of merit in its execution; nor has it less in the taste of its decoration. The female figure is looking up towards a boy, who is probably meant, allegorically, to express design or Invention; and the figure of an old man writing, on the opposite side, possibly, that of History. The allusions presage, in no small degree, that dawn of thinking and quickness of imagination, which at a later period in life, we find ripened into so vigorous a mind, as to display its effusions, at least in one line of his profession, without competition. The original print of this card is extremely scarce; whether that quality, or its intrinsic excellence influenced the purchaser, we know not, but an impression of it was certainly sold for the enormous sum of twenty-five pounds.

THE ENRAGED MUSICIAN.

AMIDST all the follies of the age, there never was a greater than the immoderate passion of the people for music. Though amusement and recreation are sometimes necessary, yet when carried to excess, they become vitious. Now, so far did the luxury of this kingdom extend at the time when this plate was first published, which was in the year 1741, that Italians (as being supposed to be the greater proficients) were brought over at considerable expence; and the poorest and least skilled among them, who from a want of ability, or a want of means, could not continue in their own country, soon discovering our folly, gathered here in flocks and took possession of the place. When here, they were encouraged, and their wretched abilities looked upon as supernatural; they introduced a new stile of music, which suited well the growing levity of this nation. The noble and elevated was immediately transformed into the trifling and insignificant: and the solemn and majestic sounds of British harmony gave place to the tinkling frippery of Italian sing-song.

To ridicule this immoderate passion of the age for music, Mr. Hogarth published this print; in it he represents an Italian professor of music, at his study, enraged to the greatest degree, at the astounding noise the motley group collected beneath the window are making, which seem assembled in order to annoy and distress him. By the inscription on the house over the way, he is also supposed to live in the neighbourhood of a pewterer, whose constant hammering is no trifling annoyance to him. Our artist seems in this plate to have let none of the material or customary noises of London streets escape him. In front are some children at their sports, one of whom is hallooing and beating of a drum; another dragging a tile upon the stones, while a third is winding a racket. On the right is a ballad-

Hogarth pinxt *T. Cook sculpt*

THE ENRAGED MUSICIAN.

Published by Longman, Hurst, Rees, & Orme, Nov.r 1st 1806.

singer, bawling out "The Lady's Fall," with a squalling infant in her arms; on the left, a man grinding a cleaver, whose machine is standing on the foot of a dog, and sets him yelping. Here we have a girl crying her milk, and there a sow-gelder blowing his horn; here a fellow dissonantly blowing his hautboy, there another crying of fish; in one place a paviour ramming down the stones; in another, a dustman ringing his bell. To these are added the chattering of a parrot, and the squalling of cats; and to complete all, from the top of the chimney is heard the cry of the sweeper, and from the tower of the church, the ringing of bells; it being, by the flag, supposed to be a day of rejoicing. One thing more we must not omit noticing, which is the play-bill against the house, acquainting us that the Beggar's Opera was performed that night, for the forty-sixth time, Miss Fenton playing the part of Polly; Mr. Walker, that of Macheath; and Mr. Hippisly, that of Peachum. This serves to commemorate the great success of that dramatic performance, and in that success, the extraordinary taste of the town. Thus, by properly disposing the different figures, and by preserving a strong contrast in their persons and countenances, Mr. Hogarth has not only pleased the understanding, while he accomplished his design, but has exhibited a group of the most laughable characters that wit or drollery could combine.

SANCHO'S FEAST.

DON QUIXOTE.

IT has been sometimes thought that Sancho was the artist's favourite character. He is here represented as Governor of Barataria, and seated in the spacious hall of a sumptuous palace, surrounded with all the pompous parade of high rank, and encircled by numerous attendants. A band of musicians in an adjoining gallery, strike up a smyphony to gratify his ear; and a table is spread with every dainty, to feast his eye and fret his soul; for however magnificent the appendages of this mock-monarch, the instant he attempts to taste the solid comforts of government, the loaves and fishes evade his grasp, are touched by the black rod, and vanish!

In plenty starving, tantaliz'd in state,—

he curses the gaudy unsubstantial pageant, vows vengeance on the doctor, and swears, that he will offer up him and every physical impostor in the island, as a sacrifice to his injured and insulted appetite.

Hogarth has here caught the true spirit of the author, and given to this scene the general humour of Cervantes. The rising choler of our governor is admirably contrasted by the assumed gravity of Doctor Pedro Rezie. The starch and serious solemnity of a straight-haired student, who officiates as chaplain, is well opposed by the broad grin of a curl-pated blackamoor. The suppressed laughter of a man who holds a napkin to his mouth, forms a good antithesis to the open chuckle of the fat cook. Sancho's two pages bear a strong resemblance to the little punch-maker in the Election Feasts, and though well conceived might have had more variety;

Hogarth pinxt. *T. Cook & Son sc.*

SANCHO AT THE FEAST STARVED BY HIS PHYSICIAN.

Published by Longman Hurst Rees & Orme, May 1st 1808

they present a front and back view of the same figure. To two females on the Viceroy's right hand, there may be a similar objection.

The original print was designed and engraved at a very early period of Hogarth's life. As it was finished with more neatness than any of the eight which he afterward etched for the same work, the copy is attempted in a similar stile.

LAVINIA FENTON,

AFTERWARDS DUCHESS OF BOLTON.

THIS portrait of Lavinia Fenton is most undoubtedly a very early production of Hogarth. Indeed the date of it may be nearly ascertained, from the probability of its having been painted when Gay's Beggar's Opera first attained its popularity on the English stage.

Miss Fenton, it is well known, was the dramatic heroine of this piece; and it is most probable, that notwithstanding its intrinsic merit, and the original character and humour with which it abounds, it was in a great measure indebted to the talents of this actress for the success which it met with.

Her attractions, both in point of figure and musical powers, were so fascinating, that it seemed doubtful whether the applause of crowded audiences were bestowed on the drama, or on the beautiful and interesting female that personated its principal character.

It would be superfluous to discourse concerning the merits of the portrait. It is a sufficient panegyric to remark, that it is finished in the best manner of our artist. The countenance is composed of a combination of features, united together with the exactest symmetry and proportion.

There is also a peculiar sweetness of expression in the eyes, which at once indicate a more than ordinary portion of vivacity and penetration.

It is only natural to suppose that these external advantages, united to an uncommon share of natural wit, should have contributed to make her

MISS FENTON.

Published by Longman, Hurst, Rees & Orme, May 1st 1807

an universal favourite with the public. Perhaps the digression will be pardoned us, if we give the reader a short sketch of the most material incidents in her life. It is impossible not to feel some curiosity concerning a character which had arrived at so high a degree of celebrity at the period when she flourished in the annals of beauty and gallantry ; especially, also, as she experienced one of those vicissitudes of fortunes which very rarely occurs in the course of human affairs.

Lavinia Fenton was born in the year 1708. She was the reputed daughter of a Mr. Beswick, a lieutenant of a man of war. Not long after the birth of Lavinia, her mother married a man of the name of Fenton, who opened a coffee-house in the vicinity of Charing-Cross. Almost in infancy this young lady discovered a very uncommon talent for music, and a voice singularly melodious. Her parents spared no diligence nor expence to improve the powers with which nature had endued her, and which, as they imagined, might at some future period contribute most materially to her advancement in life. Her talents were soon known to the then Manager of the Haymarket Theatre ; and accordingly in 1726 she made her first appearance on that stage in the play of the Orphan.

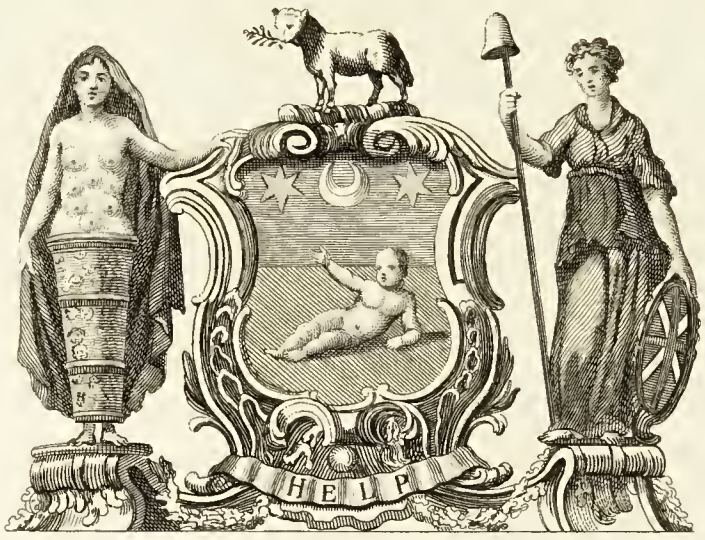
With the natural gifts of a powerful voice, an attractive figure, and a retentive memory, she was soon considered as a very useful actress, and obtained from the town the most liberal marks of applause and admiration. At that time it was no uncommon thing for popular players to receive presents of considerable value from persons of rank, who were gratified with their performance ; and it is not surprising that a young lady so generally admired as Miss Fenton, should receive the most liberal marks of munificence. From her situation, she was exposed at the same time to the attention of the principal men of gallantry of the day. Amongst others who professed themselves her admirers, she was persecuted by the importunities of a young man of rank and fashion, who in a style and manner that wounded the delicacy of her feelings, entreated her to retire with him into the country. Fond of admiration, habituated to public life, and in the first dawn of her youth, it is easy to imagine that Lavinia would feel no great perdilection for rural retirement, on the terms proposed to her. Her

repugnance to the country she is said to have expressed upon this occasion in some spirited lines still extant, but which overflow with so much of that gallantry and libertinism of diction that characterized the time she lived in, that we forbear to insert them.

It seems that not long after she had poured forth the effusion of gallantry we have alluded to, and which was rapidly circulated and eagerly sought after by the town, she appeared in a character not very unsuitable to the author of such a composition: that of Cherry, in the Beaux Stratagem. Her powers were so fascinating in her performance of this character, that all the men of wit and spirit of the time were competitors for her favors, and contended together in a sort of emulation to please and gratify her. The reputation she had already acquired, was a powerful inducement to Rich to engage her at his Theatre in Lincoln's-Inn Fields. She accepted his offer of a salary of fifteen shillings a week, which was soon after doubled on her appearance in the Beggar's Opera. And in this character she displayed such strong powers, both vocal and dramatic, that she attained in the theatrical world the highest consummation of fame.

This seems to be the æra of the remarkable good fortune which she met with. Gay, in a letter to Swift, dated July 6, 1728, says, "The Duke of Bolton has run away with Polly Peachum, having settled £400 a year upon her during pleasure, and upon disagreement £200 a year."

She lived with this nobleman for twenty-four years, and became his wife in 1751, on the death of his duchess. She held this dignity nine years; died in 1760, and was buried at Greenwich. During her connection with the Duke, she never forfeited the estimation in which her character was held; and in her conjugal state, supported the duties of it with propriety and decorum.



ARMS OF THE FOUNDLING HOSPITAL.

Hogarth pinx.t *T. Cook sculp.t*

SEVERAL CHILDREN OF THE FOUNDLING HOSPITAL.

Published by Longman. Hurst. Rees. & Orme. July 1st 1809.

ARMS AND CHILDREN OF THE FOUNDLING HOSPITAL.

THE ARMS.

OVER the crest and supporters is written—*A Lamb—Nature—Britannia.* In the shield is a naked infant: the Motto, HELP.

This is an accurate fac-simile from a drawing with a pen and ink, by Hogarth. Published as the Act directs, July 31, 1781, by R. Livesay, at Mrs. Hogarth's, Leicester-Fields. The original is in the collection of the Marquis of Exeter.

THE CHILDREN.

Children of The Foundling Hospital; the boys with mathematical instruments; the girls with spinning wheels. Over the door of the house they come out of, are the King's Arms. A porter is bringing a child, followed by Captain Coram, whose benevolent countenance is directed towards a kneeling woman. On the right hand is a view of a church; near it a woman lifting a child from the ground; at a little distance, another infant exposed near a river. In the back of the picture, a prospect of ships sailing.

This print is prefixed to an engraved Power of Attorney, from the trustees of the Foundling Hospital, to those gentlemen who were appointed to receive subscriptions towards the building, &c. The whole together is printed on a half sheet.

INHABITANTS OF THE MOON.

ABOUT the year 1750, (if we may judge by the wigs and style of dress) appeared the original of this severe satire on royalty, episcopacy, and law.

The scene is supposed to be in the clouds, where, on a platform, the principal charactets are seated. The head of the monarch is either a crown-piece or a guinea. The collar of Esses is ludicrously changed to a string of bubbles; his breast is decorated with a pointed star; and on the top of the globe and sceptre is a crescent, alluding to his lunar situation. Beneath his throne is a circle, perhaps intended as an emblem of perpetuity.

The satire on episcopacy is still more strongly pointed: the face of the bishop is formed of a Jew's harp, which may probably allude to his religious tenets, having arisen out of the doctrines of Judaism. He is pulling a bell rope, that is fastened to the bible, which serves as a lever, to act upon a machine, the lower part of which is a mill, but the upper part a steeple, having a vane at the top of it; and a bell, plainly seen in the act of ringing or working: intimating, that by this instrument he works out of the church those good things, without which he would set little value upon his spiritualities: this treasure falls into a coffer, sarcastically marked as his own, by the armorial bearings, a knife and fork, with the mitre added as a crest. Beneath the episcopal robe peeps a cloven foot; and if we may judge by the weather cock, the motion of the pump is in some degree acted upon by the king, in whose quarter the wind seems to set.

The head of law appears to be made of a large mallet or wedge. To this metaphor we can give no explanation: nor is the enormous size of the

Some of the Principal Inhabitants of ye MOON, as they Were Perfectly Discoverd by a Telescope brought to ye Greatest Perfection Since ye last Eclipse; Exactly Engraved from the Objects, whereby ye Curious may Guess at their Religion, Manners, &c.

sword, which seems to betray more than common justice, an allusion so clearly understood as some other parts of the design. The composition of the courtiers who attend monarchy, &c. is well conceived, and marks the contempt our artist entertained for the danglers in that situation. By the letters that appear marked in several parts of this print, it may be presumed that a full explanation of it was intended to have been given. The sagacity of the present day will, however, we conceive, render any further elucidation of this print unnecessary, as the artist's meaning is pretty clearly explained without those references

FRONTISPIECE TO LEVERIDGE'S SONGS.

THIS collection of songs was published in two volumes, in the year 1727. There is no doubt of the original frontispiece from which this is copied, nor of the ornamental borders to the title-page, being designed and executed by Hogarth.

They bear a close resemblance to the rest of his earlier productions, both on plate and copper. The present effort affords no striking subject for minute criticism. The lady is represented in the act of addressing Venus and Bacchus, in behalf of Leveridge's productions; and Cupid is exerting all his little arts and blandishments, to induce his mother to listen favorably to the request of her earthly votary. As for the deities themselves, they are sitting on the clouds in a state of indifference and apathy about the business.

The style of engraving is obviously characteristic of the manner of Hogarth, and although the print does not bear his name, yet, as a scarce and early production of the artist, it demands a place in this collection. An original impression was sold for the enormous sum of five guineas.

Hogarth pinx.

FRONTISPIECE TO THE HAPPY ASCETIC.1724.

T.Cook sculp.

FRONTISPIECE TO LEVERIDGE'S SONGS,1727.

Published by Longman, Hurst, Rees, & Orme, Oct. 1st 1809.

Mary & Ann Hogarth

from the old Frock-shop the corner of the Long Walk facing the Cloysters, Removed to ye Kings Arms joyning to ye Little Britain-gate near Long Walk Sells ye best & most Fashionable Ready Made Frocks, sutes of Fustian, Ticken & Holland, stript Dimmity & Flañel Wastcoats, blue & canvas Frocks & bluecoat Boys Dra, Likewise Fustians, Tickens, Hollands, white stript Dimitys. white & stript Flanels in ye piece,

by Wholesale or Retale, at Reasonable Rates.

SHOP BILL FOR MARY AND ANN HOGARTH.

THIS shop-bill, engraved for his sisters, Mary and Ann Hogarth, being without a date, we place among the earliest works of our artist. There is yet reason to believe that it was executed as late as 1725, the time when we are told they first commenced business. This period likewise agrees with the age of his sisters, who were then old enough to engage in such an undertaking. The younger sister, Ann, by her monument in Chiswick Church-yard, we find was born in 1701. The originality of this print has never yet been doubted, even by the most scrupulous; its ornaments are bold and animated; and the masterly, though careless touch of the graver, justly gives it a claim to approbation. The tasteless mode of dress at that time, is prominent in this print, and at first glance may be some drawback to its merit: notwithstanding this disadvantage, the figures appear easy and natural in their attitudes, particularly those of the children. To condemn an artist for the vitiated taste of the times in which he lived, is unfair. The very great merit of Sir Godfrey Kneller, as a portrait-painter, has frequently suffered in the eyes of the injudicious and inconsiderate, by not giving themselves time to get the better of a disgust conceived at the first glance, from the ungraceful length and bulk of his periwigs.

GARDEN SCENE AT COWLEY,

THE RESIDENCE OF THE LATE THOMAS RICH, ESQ

THIS scene represents a favourite spot in the garden of the late Thomas Rich, Esq. at his Villa at Cowley, near Uxbridge; from the original, supposed to have been painted for Mr. Cock, the celebrated Auctioneer, about the year 1750, and now in the possession of Abraham Langford, Esq. of Highgate. "Mr. Rich is represented sitting in an easy and natural attitude, in the front of the picture; and the lady whose hand is placed on the table, is a portrait of his wife. The figure to the right, in a tye-wig, who has his hand likewise on the table, and is viewing the picture held up by the servant, represents Mr. Cock; whose portrait is also discernible in the picture of the Beggar's Opera, in the late Duke of Leeds's collection. The lady on the left of Mr. Rich, holding up a glass to contemplate the picture, is Mrs. Cock, wife to the before-mentioned gentleman. She was famed at that time for her knowledge in the polite arts, no less than for her taste in literature. Hogarth has also introduced his own portrait, as pointing to, and explaining the subject of his pictures, which his friend is admiring."

This conversation is on the whole, we think, the best of our artist's productions in this stile of painting which we have seen. It is excellently grouped, and each figure is happily appropriated to the general subject, and the eye reposes itself towards the centre of the picture, which should ever be the case in the grouping of historical subjects, or familiar conversations. The print will fully explain these particulars, but of the colouring it is necessary to observe, that it has all the brilliancy and warmth of Rubens, nor are the grey tints much inferior in transparency or clearness to those of Vandyck. Hogarth's knowledge of the Clare-obscure, if ever it

Hogarth pinx.

T. Cook sc.

GARDEN SCENE AT Mr RICH'S VILLA AT COWLEY.

From an Original Painting in the Possession of Abrm. Langford Esqr.

Published by Longman Hurst Rees & Orme Nov. 1.1809.

was doubted, is in this design most happily illustrated. The picture exhibiting by our artist is beautifully touched, and much in the style of Watteau; nor are the dogs and still life inferior to the rest of the picture. Hogarth's great attention to the subordinate part of his pictures cannot be too highly commended: he never slighted the minutiæ, nor considered even trifles beneath his attention, a circumstance too common with most of our modern artists.

THE LOTTERY.

This plate is found in four different states. In one there is no publisher's name under the title. Another was sold by Chilcot, &c. A third was printed and sold by S. Sympson, in Maiden-Lane, near Covent Garden. A fourth was printed for John Bowles, who in 1785 possessed the plate, which then had never been re-touched.

The following explanation accompanies this plate:—"1. Upon the pedestal, National Credit leaning on a pillar, supported by Justice. 2. Apollo shewing Britannia a picture representing the Earth receiving enriching showers drawn from herself (an emblem of State Lotteries.) 3. Fortune drawing the blanks and prizes. 4. Wantonness drawing the numbers. 5. Before the pedestal, Suspense turned to and fro by Hope and Fear. 6. On one hand, Good Luck being elevated, is seized by Pleasure and Folly; Fame persuading him to raise sinking Virtue, Arts, &c. 7. On the other hand, Misfortune oppressed by grief; Minerva, supporting him, points to the sweets of Industry. 8. Sloth hiding his head in the curtain. 9. On the other side, Avarice hugging his money. 10. Fraud tempting Despair, with a trap-door in the pedestal."—Had not Hogarth on this occasion, condescended to explain his own meaning, it must have remained in several places inexplicable.

Hogarth pinx.t *T. Cook sculp.t*

THE LOTTERY.

Published by Longman, Hurst, Rees, & Orme, March 1st 1808.

Ellis Gamble
GOLDSMITH,
at the Golden Angel in
Cranbourn-Street,
LEICESTER-FIELDS.
Makes, Buys & Sells all
sorts of Plate, Rings, &
Jewells &c.
Ellis Gamble
ORFEURE,
a L'Enseigne de l'Ange d'Or
dans Cranbourn-Street
LEICESTER-FIELDS
Fait, Achete, & Vend toutes
sortes d'Argenterie, Bagues
& Bijouxes, &c.

ELLIS GAMBLE'S SHOP BILL.

OF the many works that were necessarily produced by Hogarth, in the course of his apprenticeship with Mr. Gamble, few, comparatively, have appeared, that are decidedly of his hand. We are told he was so industrious and attentive to the interest of his master, during his servitude, as to have been, in the latter part of it, his chief support, as well as that of his own family. This industry must have produced innumerable works; and the only reason to be assigned for their scarcity, is either having been principally done on pieces of plate; from which, either no impression was taken, or if taken, was merely for the use of the artist, in the course of his business. Those of his early works, which we have had an opportunity of examining, have been marked with singular character, and a degree of taste and judgment, peculiar to himself. In his ornaments there is a playfulness of fancy; and the curve, or line of beauty, of which he has so copiously treated in his analysis, seems, even at that period, to have been perfectly understood by him. This opinion is advanced and hazarded from a full conviction of its truth. The specimen here selected, it is presumed, will prove this assertion to be true, and in that part rescue his early productions from that contempt which has with some acrimony been occasionally manifested towards them.

The print here presented, is one of those early attempts of Hogarth, while in the service of his master, and was evidently designed for his shop bill.

The original of it is become extremely scarce; and although an early production, and without name or date, has yet established itself in the mind of the most scrupulous connoisseur, as a genuine work of Hogarth.

SIGISMUNDA.

THIS is an unfinished plate of Sigismunda, attempted after the manner of Endelink, originally etched by Mr. Basire. The size of the plate, 18 inches by 16½. The outlines in general, and particularly of the face, were completed under the immediate direction of Mr. Hogarth. It was intended to be published by subscription. The plate itself is still in the hands of Mr. Basire's son; and the print here presented is a faithful copy from the original, taken by his permission.

This unfortunate picture, which was the source of so much vexation to Mr. Hogarth, at least made a versifier of him, and furnished vent to his anger in the following lines; which, as few specimens of his poetry are known, may serve to gratify the curiosity of the reader. The old adage *facit indignatio versum* seems scarcely to have been realized in this splenetic effusion, which is intituled "An Epistle to a Friend," occasioned by my picture of Sigismunda.

"Sir,

"To your charge the other day,
About my Picture and my pay;
In metre I've a mind a try,
One word by way of a reply.

"To risque, I own, was most absurd,
Such labour on a rich man's word;
To loose at least two hundred days,
Of certain gain for doubtful praise;
Since living Artists ne'er are paid,
But then you know it was agreed,
I should be deem'd an Artist dead.

Hogarth pinx.t

T. Cook & Son sculp.t

SIGISMUNDA.

Engraved from the Etching made by Mr. Basire under the immediate direction of Mr. Hogarth.

Published by Longman Hurst Rees & Orme July 1st 1808

Like Raphael, Rubens, Guido Rene,
This promise drew me fairly in;
And having laid my pencil by,
What Painter was more dead than I?
But dead as Guido let me be,
Then judge, my friend, 'twixt him and me;
If merit crowns alike the piece,
What treason to be like in price?
If Merit—aye, if Merit crown;
But where's the Painter *this* will own?
Rather than he will be civil,
He'll see the Picture at the Devil.
When a piece is ventur'd forth,
'Tis hard to fix upon its worth;
Most Critics being at a stand,
How to esteem a modern hand;
If they no copied line can trace,
No copied colouring, copied grace;
It can't be right, they're very sure,
Thus lisps the travel'd Connoissuer.
To Nature and Yourself appeal,
Nor learn of others what to feel.

"In Nature has the piece its source?
Does it unbidden feeling force?
Moves it the heart as much, or more,
Than Picture ever did before?
These the height of mimic skill:
The heart to pierce, the fancy fill.
These the Painter's truest test,
And these Sir Richard's self confess'd.
Nay, 'tis so moving, that the Knight
Can't bear the figure in his sight?
And who would tears so dearly buy,
As give four hundred pounds to cry?
I owe, he chose the prudent part,
Rather to break his word than heart,
And yet, methinks, 'tit ticklish dealing,
With one so delicate—in feeling.

Some think his honour's not so nice,
And only boggles at the price.
Instructed by those cunning curs,
The Picture-mending Brocanteurs:
Fellows, who'd vend a Pond for Titian,
And live by fraud and imposition.
Be this as't will, whoe'er refers
To the fair sex as arbiters,
A case requiring nice sensation,
Is sure of a just arbitration:
To them I delegate my cause,
Who fairly judge by Nature's laws;
Should then my canvass so be spread,
That their unbias'd minds are led
To sympathize in the distress
I meant my picture should express,
I'm amply paid; and need not trust
To Time's full price-enhancing dust:
Its value fix when I'm in earth,
As statues moulder into worth.
When other Connoisseurs may rise,
Honest as ours, and full as wise.
To pay my works their due arrears,
When I've been dead an hundred years."

Hogarth pinxt.

T. Cook sculp.

THE POLITICIAN.

Published by Longman, Hurst, Rees, & Orme, July 1st 1809

THE POLITICIAN.

IT will readily be allowed that the study of politics frequently involves its votaries in tedious and unprofitable disputes, and is the source of much evil to many well-meaning men. Under this class comes the character here pourtrayed; it is said to be intended for a Mr. Tibson, a laceman, in the Strand, who paid more attention to the affairs of Europe, than to those of his own shop. He is represented in a style somewhat similar to that in which Schalcken painted William the Third,—holding a candle in his right hand, and eagerly inspecting the Gazetteer of the day. Deeply interested in the intelligence it contains, concerning the flames that rage on the Continent, he is totally insensible of domestic danger, and regardless of a flame, which,—ascending to his hat,—

"Threatens destruction to his three-tailed wig."

From the tie-wig, stockings, high quartered shoes, and sword, we should suppose it was painted about the year 1730, when street robberies were so frequent in the metropolis, that it was customary for men in trade to wear swords, not to preserve their religion and liberty from foreign invasion, but to defend their own pockets from domestic collectors. It was etched by Sherwin, and published in 1775.

LARGE MASQUERADE TICKET.

A. A Sacrifice to Priapus. B. a pair of Lecherometers, shewing the company's inclinations as they approach 'em. Invented for the use of Ladies and Gentlemen, by the ingenious H————r [Heidegger.]

The attentive observer will find, that Hogarth has transplanted several circumstances from hence into the first plate to the "Analysis of Beauty," as well as into his Satire on the Methodists. See ornaments of an Altar composed of a concatenation of different periwigs, and the barometers expressing the different degrees of animal heat. At the corners of the dial on the top of this print is the date of the year (1727,) and the face of Heidegger appears under the figure XII. In the earliest impressions, the word "Provocatives" has, instead of V, the open vowel U. This incorrectness in spelling was afterwards amended, though in a bungling manner, the round bottoms of the original letters being still visible.

Masquerade Ticket

A. a sacrifice to Priapus. B. a pair of Lechrometers shewing ye Companys Inclinations as they approach em. Invented for the use of Ladys & Gentlemen by y^e Ingenious M^r. H------r.

Hogarth, pinx.

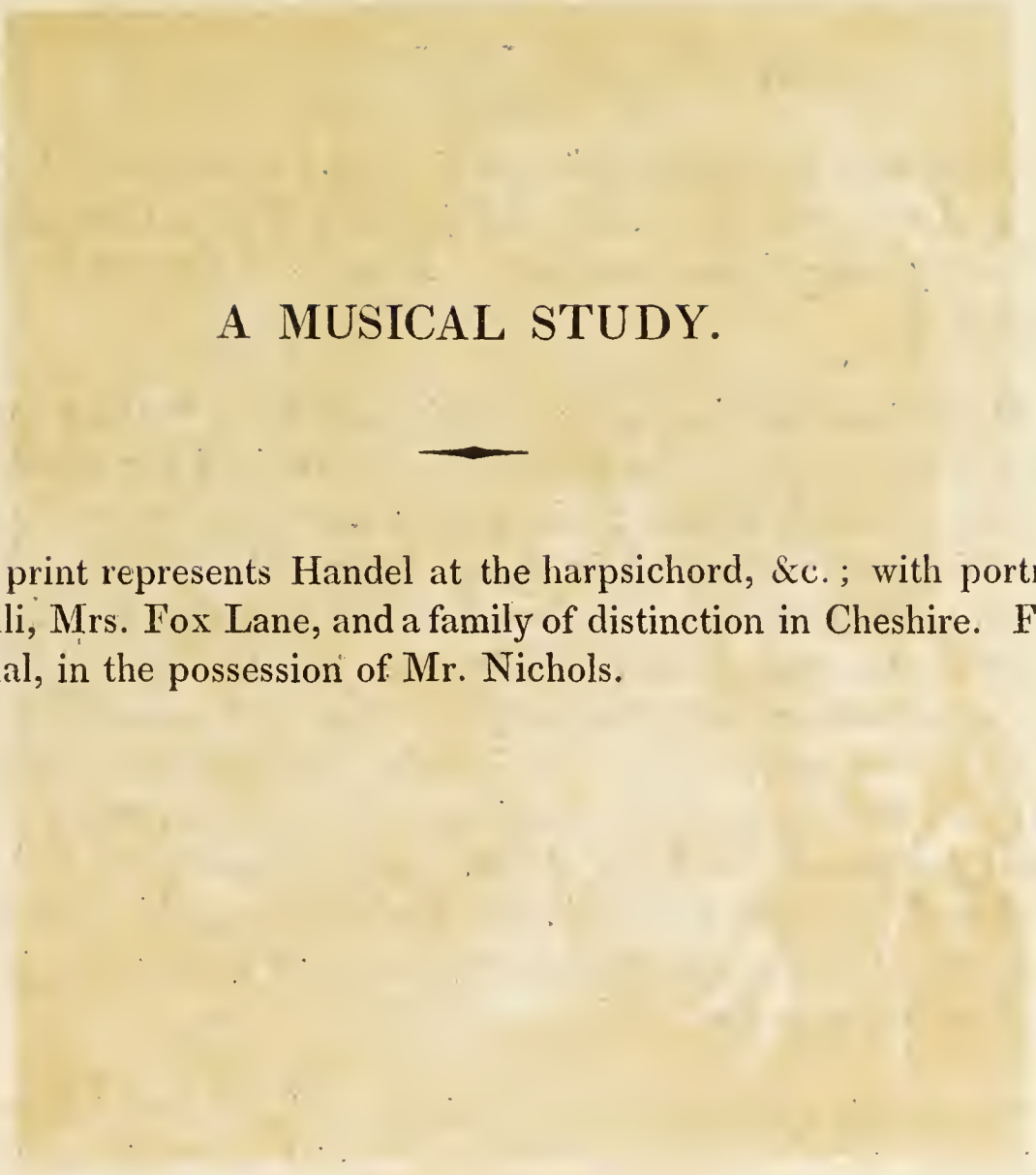
T. Cook sc.

A MUSICAL STUDY.

from an original Painting in the possession of Mr. Nichols.

Published by Longman, Hurst, Rees & Orme, Nov.1st 1809.

A MUSICAL STUDY.



This print represents Handel at the harpsichord, &c.; with portraits of Farinelli, Mrs. Fox Lane, and a family of distinction in Cheshire. From the original, in the possession of Mr. Nichols.

IMPRESSION FROM A TANKARD.

THIS print represents an impression from a tankard belonging to a Club of Artists, who met weekly at The Bull's Head in Clare Market. Of this Society Hogarth was a member. A shepherd and his flock are here represented.

Mr. Ireland, in speaking of this print, observes, "A few impressions from this tankard have been fortunately preserved: I say fortunately, for I esteem the whole of this production as worthy the refined taste of the present day; nor do we find in it any trace of the vulgarisms so often imputed to Hogarth. The allegorical figures of Painting and Sculpture are well drawn, and as happily disposed. The landscape in the oval I judge to be the story of Laban and his sheep. It went also by the name of *Jacob's Well;* and is said to have been in allusion to the sign of the house where the Club was held: but to this we give no credit, as it was certainly known by the sign of *The Spiller's Head.* The ornaments that are introduced are selected with taste; nor is it too much encumbered: and there is a simplicity and elegance in the *ensemble*, that does great credit to the taste and talents of our artist.

"From this specimen we have fair ground to infer, that he was not deficient in those refinements in the art, which so justly captivate and engage the nicer eye of the Connoisseur. However alluring this style of design and execution may have been, he seems to have produced few works in this manner. These could not enchain the talent of Hogarth; he had a nobler pursuit, the study of human nature; and the hydra-headed monster of follies and vices that is too frequently attendant on her train.

Hogarth pinx.t *T. Cook sculp.t*

IMPRESSION FROM A SILVER TANKARD.

Published by Longman, Hurst, Rees & Orme, May 1st 1809.

These became the just objects of the talent he so happily possessed ; and in that pursuit he stands unrivalled; and will, in all probability, hold his deserved pre-eminence. Study and observation may create a host of laborious and high-finishing artists; yet it is nature alone that can produce the mind of an Hogarth."

THE MAN OF TASTE.

THIS print exhibits the Gate of Burlington-House. Pope white-washing it, and bespattering the Duke of Chandos's Coach. "*A Satire on Pope's Epistle on Taste. No Name.*" It has been already observed that the plate was suppressed; and if this be true, the suppression may be accounted for from the following inscription, lately met with at the back of one of the copies.

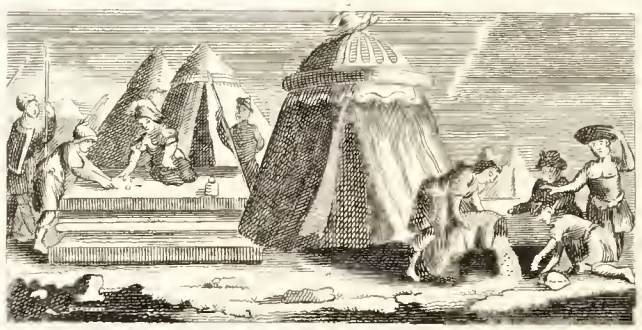
"Bo^{t} this book of Mr. Wayte, at The Fountain Tavern, in The Strand, in the presence of Mr. Draper, who told me he had it of the Printer, Mr. W. Rayner.

J. Cosins."

On this attested memorandum a prosecution seems meant to have been founded. Cosins was an Attorney, and Pope was desirous on all occasions, to make the Law the engine of his revenge.

A. P.r a Plasterer white washing & Bespattering
B. any Body that comes in his way
C. not a Dukes Coach as appears by ij. Crescent at one Corner

D. Taste
E. a standing Proof
F. a Labourer.



Hogarth pinx.

T. Cook sculp.

SPECIMENS OF BEAVER'S MILITARY PUNISHMENTS. 1725.

Published by Longman, Hurst, Rees & Orme, Oct. 1. 1809.

BEAVER'S MILITARY PUNISHMENTS.

FIFTEEN head-pieces for "The Roman Military Punishments, by John Beaver, Esq. London. From the happy Revolution, Anno "XXXVII."

From the preface it should seem that the author had been Judge Advocate. Of him, however, we know little farther than is to be collected from his preface, from which, as we likewise gather the nature and intention of the work, we shall select the following passage: "The nature of the employment in which I have the honour to serve his Majesty, necessarily engaged me to be acquainted with this subject. And though the modern punishments used in armies fell more immediately under my consideration, after I had finished my enquiries and observations upon them, the work seemed imperfect till I had looked back into antiquity, and seen what punishments were in use in those remote times, when military discipline is thought to have been in the highest degree of perfection,"

FRONTISPIECE TO TERRÆ FILIUS.

THE work to which this print formed a frontispiece, was printed in two volumes 12mo. at Oxford, and is a satire on the Tory principles of that University. It was written by Nicholas Amherst, author of "The Craftsman," and was originally published in one volume.

As the book does not abound in subjects for the pencil, Hogarth has selected a scene described in No. 19, May 8, 1721, which contains *advice* to all Gentlemen School-boys, &c. who are designed for the University of Oxford.

Hogarth pinxt *T Cook sculpt*

FRONTISPIECE TO THE TERRÆ FILIUS.

Published by Longman, Hurst, Rees, & Orme, Jany 1st 1808

Hogarth pinx.t

T. Cook sculp.t

HUDIBRAS.

Published by Longman Hurst Rees & Orme July 1.st 1807.

HUDIBRAS.

PLATE I.

FRONTISPIECE.

"THE basso relievo on the pedestal, represents the general design of Mr. Butler in his incomparable Poem of Hudibras, viz. Butler's Genius, in a car, lashing around Mount Parnassus, in the persons of Hudibras and Ralpho, Rebellion, Hypocrisy and Ignorance, the reigning vices of his time."

PLATE II.

THE MANNER HOW HE SALLIES FORTH.

" WHEN civil dudgeon first grew high,
And men fell out they knew not why;
When hard words, jealousies and fears,
Set folks together by the ears,
And made them fight like mad or drunk,
For dame Religion as for punk,
Whose honesty all durst swear for,
Though not a man of them knew wherefore:
When Gospel-trumpeter, surrounded
With long-eared rout, to battle sounded;
And pulpit, drum ecclesiastic,
Was beat with fist instead of a stick;
Then did Sir Knight abandon dwelling,
And out he rode a colonelling.
A wight he was, whose very sight would
Entitle him mirror of knighthood,
That never bow'd his stubborn knee
To any thing but chivalry,
Nor put up blow, but that which laid
Knight worshipful on shoulder blade:
Chief of domestic knights and errant,
Either for chartel or for warrant;
Great on the bench, great in the saddle,
That could as well bind o'er as swaddle;
Mighty he was at both of these,
And stil'd of War, as well as Peace:

Hogarth pinxt. T. Cook sculpt.

HUDIBRAS.

Published by Longman, Hurst, Rees & Orme, July 1st 1809.

(So some rats, of amphibious nature,
Are either for the land or water)
But here our authors make a doubt
Whether he were more wise or stout:
Some hold the one, and some the other,
But, howsoe'er they make a pother,
The diff'rence was so small, his brain
Outweigh'd his rage but half a grain:
Which made some take him for a tool
That knaves do work with, called a fool.
For't has been held by many, that
As Montaigne, playing with his cat,
Complains she thought him but an ass,
Much more she wou'd Sir Hudibras;
(For that's the name our valiant knight
To all his challenges did write.)
But they're mistaken very much,
'Tis plain enough he was no such;
We grant, altho' he had much wit,
H'was very shy of using it;
As being loath to wear it out,
And therefore bore it not about;
Unless on holy-days, or so,
As men their best apparel do.
Beside, 'tis known he cou'd speak Greek
As naturally as pigs squeak:
That Latin was no more difficile,
Than to a blackbird 'tis to whistle;
Being rich in both he never scanted
His bounty unto such as wanted;
But much of either wou'd afford
To many that had not one word.
" A Squire he had, whose name was Ralph,
That in th' adventure went his half,
An equal stock of wit and valour
He had laid in, by birth a tailor.

His knowledge was not far behind
The knight's, but of another kind,
And he another way came by't:
Some call it Gifts, and some New light;
A lib'ral art, that costs no pains
Of study, industry, or brains.
His wit was sent him for a token,
But in the carriage crack'd and broken.
He could deep mysteries unriddle,
As easily as thread a needle.

"Thus was th' accomplish'd Squire endu'd
With gifts and knowledge per'lous shrewd:
Never did trusty squire with knight,
Or knight with squire, e'er jump more right.
Their arms and equipage did fit,
As well as virtues, parts, and wit:
Their valours, too, were of a rate;
And out they sally'd at the gate.

Hogarth pinx.t *T. Cook sculp.t*

HUDIBRAS.

Published by Longman Hurst Rees & Orme Sept.r 1.st 1807.

PLATE III.

HUDIBRAS'S FIRST ADVENTURE.

"MEANWHILE he stopp'd his willing steed,
To fit himself for martial deed:
Both kinds of metal he prepar'd,
Either to give blows or to ward;
Courage and steel, both of great force,
Prepar'd for better, or for worse.
His death-charged pistols he did fit well,
Drawn out from life-preserving vittle,
These being prim'd, with force he labour'd
To free's sword from retentive scabbard;
And after many a painful pluck,
From rusty durance he bail'd tuck:
Then shook himself, to see that prowess
In scabbard of his arms sat loose;
And rais'd upon his desp'rate foot,
On stirrup side he gaz'd about,
Portending blood, like blazing star,
The beacon of approaching war.
"I' th' head of all this warlike rabble,
Crowdero march'd expert and able,
Instead of trumpet and of drum,
That makes the warrior's stomach come,
A squeaking engine he apply'd
Unto his neck, on north-east side.
His grisly beard was long and thick,
With which he strung his fiddle-stick;

For he to horse-tail scorn'd to owe
For what on his own chin did grow.
He bravely vent'ring at a crown,
By chance of war was beaten down,
And wounded sore: his leg then broke,
Had got a deputy of oak.
"Next march'd brave Orsin, famous for
Wise conduct, and success in war;
A skilful leader, stout severe,
Now Marshall to the champion Bear.
"The gallant Bruin march'd next him,
With visage formidably grim,
And rugged as a Saracen,
Or Turk of Mahomet's own kin.
"Talgol was of courage stout,
And vanquish'd oft'ner than he fought;
Inur'd to labour, sweat and toil,
And, like a champion, shone with oil.
"Next these the brave Magnano came,
Magnano, great in martial fame.
"He Trulla lov'd, Trulla, more bright
Than burnish'd armour of her knight;
A bold virago, stout and tall,
As Joan of France, or English Mall:
Through Perils both of wind and limb,
Through thick and thin she follow'd him.
"The upright Cerdon next advanc't,
Of all his race the valiant'st.
"Last Colon came, bold man of war,
Destin'd to blows by fatal star;
These worthies were the chief that led
The combatants, each in the head
Of his command, with arms and rage
Ready, and longing to engage.
The num'rous rabble was drawn out
Of sev'ral counties round about,

From villages remote, and shires,
Of east and western hemispheres.
And now the field of death, the lists,
Were enter'd by antagonists,
And blood was ready to be broach'd,
When Hudibras in haste approach'd,
With Squire and weapons to attack 'em;
But first from his horse bespake 'em.

PLATE IV.

THE MASQUERADE ADVENTURE.

" Soon as they had him at their mercy,
They put him to the cudgel fiercely,
As if they 'ad scorn'd to trade or barter,
By giving or by taking quarter:
They stoutly on his qnarters laid,
Until his scouts came in t' his aid;
For when a man is past his sense,
There's no way to reduce him thence,
But twinging him by th' ears or nose,
Or laying on of heavy blows,
And if that will not do the deed,
To burning with hot irons proceed.
No sooner was he come t' himself,
But on his neck a sturdy elf
Clapp'd, in a trice, his cloven hoof,
And thus attack'd him with reproof:
" Mortal, thou art betray'd to us
B' our friend, thy evil genius,
Who for thy horrid perjuries,
Thy breach of faith, and turning lies,
The Brethren's privilege (against
The wicked) on themselves, the Saints
Has here thy wretched carcass sent,
For just revenge and punishment,
Which thou hast now no way to lessen,
But by an open, free confession;

Hogarth pinx.t

T. Cook sculp.t

HUDIBRAS.

Published by Longman, Hurst, Rees, & Orme March 1.st 1809.

For if we catch thee failing once,
'Twill fall the heavier on thy bones.
"The Queen of Night, whose large command
Rules all the sea, and half the land,
And over moist and crazy brains,
In high springtides, at midnight reigns,
Was now declining to the west,
To go to bed and take her rest;
When Hudibras, whose stubborn blows
Deny'd his bones that soft repose,
Lay still expecting worse and more,
Stretch'd out at length upon the floor;
And though he shut his eyes as fast
As if he 'ad been to sleep his last,
Saw all the shapes that fear or wizards,
To make the devil wear for vizards,
And pricking up his ears, to heark
If he could hear, too, in the dark,
Was first invaded with a groan,
And after in a feeble tone,
These trembling words: Unhappy wretch,
What hast thou gotten by this fetch,
Or thy tricks, in this new trade,
Thy holy Brotherhood o' th' blade?
By saunt'ring still on some adventure,
And growing to thy horse a Centaur!
To stuff thy skin with swelling knobs
Of cruel and hard-wooded drubs?
For still thou 'ast had the worst on 't yet,
As well in conquest as defeat.
Night is the Sabbath of mankind,
To rest the body and the mind,
Which now thou art deny'd to keep,
And cure thy labour'd corps with sleep.

PLATE V.

THE KNIGHT SUBMITS TO TRULLA.

"THIS said, the Knight did straight submit,
And laid his weapons at her feet.
Next he disrob'd gabardine,
And with it did himself resign.
She took it, and forthwith divesting
The mantle that she wore, said jesting,
Take that, and wear it for my sake;
Then threw it o'er his sturdy back.
And as the French, we conquer'd once,
Now give us laws for pantaloons,
The length of breeches, and the gathers
Port-cannons, periwigs and feathers;
Just so the proud insulting lass
Array'd and dighted Hudibras.
Meanwhile the other champions, yerst
In hurry of the flight disperst,
Arriv'd, when Trulla won the day,
To share ' th' honour and the prey,
And out of Hudibras his hide,
With vengeance to be satisfy'd;
Which now they were about to pour
Upon him in a wooden shower,
But Trulla thrust herself between,
And striding o'er his back agen,
She brandish'd o'er her head his sword,
And vow'd they should not break her word;

Hogarth pinxt. *T. Cook sculpt.*

HUDIBRAS.

Published by Longman, Hurst, Rees, & Orme, March 1st 1808.

She 'ad given him in quarter, and her blood,
Or theirs, should make that quarter good :
For she was bound, by law of arms,
To see him safe from further harms.
In dungeon deep, Crowdero, cast
By Hudibras, as yet lay fast,
Where to the hard and ruthless stones,
His great heart made perpetual moans;
Him she resolv'd that Hudibras
Should ransom, and supply his place.
Thus stopp'd their fury, and the basting
Which towards Hudibras was hasting,
They thought it was but just and right
That what she had achiev'd in fight
She should dispose of how she pleas'd;
Crowdero ought to be releas'd:
Nor could that any way be done
So well as this she pitch'd upon:
For who a better could imagine?
This therefore they resolv'd 't engage in.
The Knight and Squire first they made
Rise from the ground where they were laid;
Then mounted both upon their horses,
But with their faces to the arses.
Orsin led Hudibras's beast,
And Talgol that which Ralpho prest;
Whom stout Magnano, valiant Cerdon,
And Colon waited as a guard on;
All ush'ring Trulla in the rear,
With th' arms of either prisoner.

PLATE VI.

SIR HUDIBRAS AND RALPHO IN THE STOCKS.

"THIS tattling gossip knew too well
What mischief Hudibras befel,
And straight the spiteful tidings bears
Of all, to the unkind Widow's ears.
Democritus ne'er laugh'd so loud,
To see bawds carted through the crowd,
Or funerals, with stately pomp,
March slowly or in solemn dump,
As she laugh'd out, until her back,
As well as sides, was like to crack.
She vow'd she would go see the sight,
And visit the distress'd knight;
To do the office of a neighbour,
And be a gossip at his labour;
And from his wooden jail the stocks,
To set at large his fetter-locks;
And by exchange, parole, or ransom,
To free him from th' enchanted mansion.
This b'ing resolv'd, she call'd for hood
And usher, implements abroad
Which ladies wear, beside a slender
Young waiting damsel to attend her,
All which appearing, on she went
To find the Knight, in limbo pent:
And 'twas not long before she found
Him and his stout Squire in the pound;

Hogarth pinx.t *T. Cook sculp.t*

HUDIBRAS.

Published by Longman Hurst Rees & Orme. Jan.y 1.st 1808.

Both coupled in enchanted tether,
By further leg behind together :
For as he sat upon his rump,
His head, like one in doleful dump,
Between his knees, his hands apply'd
Unto his ears on either side,
And by him, in another hole,
Afflicted Ralpho, cheek by joul,
She came upon him in his wooden
Magician's circle, on the sudden,
As spirits do t' a conjuror,
When in their dreadful shapes th' appear.
No sooner did the Knight perceive her,
But straight he fell into a fever,
Inflam'd all over with disgrace,
To be seen by her in such place ;
Which made him hang his head, and scoul,
And wink, and goggle like an owl ;
He felt his brains begin to swim,
When the Dame accosted him.

PLATE VII.

HUDIBRAS AND THE LAWYER.

"TO this brave man the Knight repairs
For counsel in his law-affairs,
And found him mounted, in his pew,
With books and money placed for shew.
Like nest-eggs to make clients lay,
And for his false opinion pay;
To whom the Knight, with comely grace,
Put off his hat, to put his case;
Which he as proudly entertain'd
As th' other courteously strain'd;
And, to assure him 'twas not that
He look'd for, bid him put on 's hat.
"Quoth he, There is one Sydrophel
Whom I have cudgell'd—Very well,
And now he brags to 've beaten me—
Better, and better still, quoth he;
And vows to stick me to a wall,
Where'er he meets me—Best of all.
'Tis true the knave has taken 's oath
That I robb'd him—Well done, in troth.
When he's confess'd he stole my cloak,
And pick'd my fob, and what he took;
Which was the cause that made me bang him,
And take my goods again—Marry, hang him.
Now, Whether I should before hand,
Swear he robb'd me?—I understand.
Or bring my action of conversion
And trover for my goods!—Ah, whoreson.

Hogarth pinx.t *T. Cook & Son sc.*

HUDIBRAS.

Published by Longman Hurst Rees & Orme, August 1st 1808.

Or, if 'tis better to endite,
And bring him to his trial?—Right.
Prevent what he designs to do,
And swear for th' state against him?—True.
Or, whether he that is defendant,
In this case, has the better end on't;
Who, putting in a new cross-bill,
May traverse the action?—Better still.
Then there's a lady too.—Aye, marry.
That's easily prov'd accessary;
A widow, who, by solemn vows
Contracted to me, for my spouse,
Combin'd with him to break her word;
And has abetted all—Good Lord!
Suborn'd th' aforesaid Sidrophel
To tamper with the dev'l of hell,
Who put m' into a horrid fear,
Fear of my life—Make that appear.
Made an assault with fiends and men
Upon my body—Good agen.
And kept me in a deadly fright,
And false imprisonment, all night.
Mean-while they robb'd me, and my horse,
And stole my saddle—Worse and worse.
And made me mount upon the bare ridge,
T' avoid a wretcheder miscarriage.
"Sir, (quoth the lawyer) not to flatter ye,
You have as good and fair a battery
As heart can wish, and need not shame
The proudest man alive to claim:
For if they've us'd you as you say,
Marry, quoth I, God give you joy;
I wou'd it were my case, I'd give
More than I'll say, or you'll believe,
I wou'd so trounce her, and her purse,
I'd make her kneel for better or worse.

PLATE VIII.

HUDIBRAS BEATS SIDROPHEL AND HIS MAN WHACHUM.

"QUOTH he, This scheme of th' heavens set,
Discovers how in fight you met,
At Kingston, with a May-pole idol,
And that y' were bang'd both back and side well,
And though you overcame the Bear,
The Dogs beat you at Brentford fair:
Where sturdy butchers broke your noddle,
And handled you like a fop doodle.
"Quoth Hudibras, I now perceive
You are no conj'rer, by your leave;
That paltry story is untrue,
And forg'd to cheat such gulls as you.
"Not true! quoth he; Howe'er you vapour,
I can what I affirm make appear:
Whachum shall justify it t' your face,
And prove he was upon the place:
He play'd the saltinbancho's part,
Transform'd t' a Frenchman by my art;
He stole your cloak, and pick'd your pocket,
Chows'd and caldes'd ye like a blockhead,
And what you lost I can produce,
If you deny it here i' th' house.
"Quoth Hudibras, I do believe
That argument's demonstrative;
Ralpho, bear witness, and go fetch us
A constable to seize the wretches;

Hogarth pinx.t *T. Cook sculp.t*

HUDIBRAS.

Published by Longman, Hurst, Rees. & Orme, March 1st 1808

For though they're both false knaves and cheats,
Impostors, jugglers, counterfeits,
I'll make them serve for perpendic'lars
As true as e'er were used by bricklayers.
They're guilty, by their own confessions,
Of felony, and at the Sessions,
Upon the bench, I will so handle 'em,
That the vibration of this pendulum
Shall make all tailors' yards of one
Unanimous opinion;
A thing he long has vapour'd of,
But now shall make it out by proof.
"Quoth Sidrophel, I do not doubt
To find friends that will bear me out;
Nor have I hazarded my art,
And neck, so long on the State's part,
To be expos'd, i' th' end, to suffer
By such a bragadocio huffer.
"Huffer, quoth Hudibras, this sword,
Shall down thy false throat cram that word.
Ralpho, make haste, and call an officer,
To apprehend this Stygian sophister;
Meanwhile I'll hold 'em at a bay,
Lest he and Whachum run away.

PLATE IX.

THE COMMITTEE.

"THE quacks of government, (who sate
At th' unregarded helm of state,
And understood this wild confusion
Of fatal madness and delusion,
Must sooner than a prodigy,
Portend destruction to be nigh)
Consider'd timely how t' withdraw
And save their wind-pipes from the law;
For one rencounter at the bar
Was worse than all they 'ad 'scap'd in war;
And therefore met in consultation
To cant and quack upon the nation;
Not for the sickly patient's sake,
Nor what to give, but what to take;
To feel the purses of their fees,
More wise than fumbling arteries;
Prolong the snuff of life in pain,
And from the grave recover—gain.
"'Mong these there was a politician
With more heads than a beast in vision,
And more intrigues in ev'ry one
Than all the Whores of Babylon;
So politic, as if one eye
Upon the other were a spy,
That, to trepan the one to think
The other blind, both strove to blink;

Pl. IX

Hogarth pinx.t

T. Cook & Son sc.

THE COMMITTEE.

Published by Longman, Hurst, Rees & Orme, Nov.r 1.st 1808.

And in his dark pragmatic way
As busy as a child at play.
H' had seen three governments run down,
And had a hand in ev'ry one;
Was for 'em, and against 'em all,
But barb'rous when they came to fall:
For by trepanning th' old to ruin,
He made his int'rest with the new one,
Play'd true and faithful, though against
His conscience, and was still advanc'd.
For by the witchcraft of rebellion
Transform'd t' a feeble state-camelion,
By giving aim from side to side,
He never fail'd to save his tide,
But got the start of ev'ry state,
And at a change, ne'er came too late;
Cou'd turn his word, and oath, and faith,
As many ways as in a lath;
By turning, wriggle, like a screw,
Int' highest trust, and out, for new.
"To match this Saint, there was another,
As busy and perverse a brother,
An haberdasher of small wares
In politics and state affairs.
"Thus far the statesman—When a shout,
Heard at a distance, put him out;
And straight another, all aghast,
Rush'd in with equal fear and haste,
Who star'd about, as pale as death,
And, for a while, as out of breath,
Till, having gather'd up his wits,
He thus began his tale by fits.

PLATE X.

HUDIBRAS LEADING CROWDERO IN TRIUMPH.

"THIS said, the high outrageous mettle
Of Knight began to cool and settle,
He lik'd the Squire's advice, and soon
Resolv'd to see the bus'ness done;
And therefore charg'd him first to bind
Crowdero's hands on rump behind,
And to its former place and use
The wooden member to reduce,
But force it take an oath before,
Ne'er to bear arms against him more.
"Ralpho dispatched with speedy haste,
And having ty'd Crowdero fast,
He gave Sir Knight the end of cord,
To lead the captive of his sword
In triumph, whilst the steeds he caught,
And them to further service brought.
The Squire, in state rode on before,
And on his nut-brown whinyard bore
The trophy fiddle and the case,
Leaning on shoulder like a mace.
The Knight himself did after ride,
Leading Crowdero by his side;
And tow'd him, if he lagg'd behind,
Like boat, against the tide and wind.
Thus grave and solemn they march'd on,
Until quite through the town they'd gone;
At furthest end of which there stands
An ancient castle, that commands

Hogarth pinxt. *T. Cook sculpt.*

HUDIBRAS.

Published by Longman Hurst Rees & Orme May 1st 1809

Th' adjacent parts; in all the fabric
You shall not see one stone nor a brick,
But all of wood, by pow'rful spell
Of magic made impregnable:
There's neither iron bar nor gate,
Portcullus, chain, nor bolt, nor grate,
And yet men durance there abide,
In dungeon scarce three inches wide;
With roof so low, that under it
They never stand, but lie or sit;
And yet so foul, that whoso is in,
Is to the middle-leg in prison;
In circle magical confin'd,
With wall of subtile air and wind,
Which none are able to break thorough,
Until they're freed by head of borough.
Thither arriv'd, th' advent'rous Knight
And bold Squire from their steeds alight
At th' outward wall, near which there stands
A Bastile, built t' imprison hands;
By strange enchantment made to fetter
The lesser parts, and free the greater:
For though the body may creep through,
The hands in grate are fast enough:
And when a circle 'bout the wrist
Is made by beadle exorcist,
The body feels the spur and switch
As if 'twere ridden post by witch,
At twenty miles an hour pace,
And yet ne'er stirs out of the place.
On top of this there is a spire,
On which Sir Knight first bids the Squire,
The fiddle, and its spoils, the case,
In manner of a trophy place.
That done, they ope the trap-door gate,
And let Crowdero down thereat,

PLATE XI.

THE BURNING OF THE RUMPS AT TEMPLE BAR.

"THAT beastly rabble—that came down
From all the garrets—in the Town,
And stalls, and shopboards—in vast swarms,
With new-chalk'd bills, and rusty arms,
To cry the Cause—up, heretofore,
And bawl the Bishops—out of door.
And new drawn up—in greater shoals,
To roast—and broil us on the coals,
And all the Grandees—of our members
Are carbonading on the embres;
Knights, citizens, and burgesses—
Hold forth by rumps—of pigs and geese,
That serve for characters—and badges;
To represent their personages;
Each bonfire is a funeral pile,
In which they roast, and scorch, and broil,
And ev'ry representative
Have vow'd to roast—and broil alive;
"And 'tis a miracle we are not
Already sacrific'd incarnate;
For while we wrangle here, and jar;
We're grilly'd all at Temple-bar;
Some, on the sign-post of an ale-house,
Hang in effigy, on the gallows,
Made up of rags to personate
Respective officers of state;

Hogarth pinxt. T. Cook & Son sc.

HUDIBRAS.

Published by Longman. Hurst, Rees. & Orme, May 1st 1808.

That, henceforth, they may stand reputed,
Proscrib'd in law, and executed,
And, while the Work is carrying on,
Be ready listed under Dun.
That worthy patriot, once the bellows,
And tinder-box, of all his fellows;
The activ'st member of the five,
As well as the most primitive;
Who, for his faithful service then,
Is chosen for a fifth agen:
(For since the State has made a quint
Of Generals, he's listed in't)
This worthy, as the world will say
Is paid in specie his own way:
For, moulded to the life, in clouts
Th' have pick'd from dunghills hereabouts,
He's mounted on a hazel bavin
A cropp'd malignant baker gave 'em;
And to the largest bonfire riding,
They've roasted Cook already, and Pride in;
On whom, in equipage and state,
His scarcecrow fellow-members wait,
And march in order, two and two,
As at thanksgiving th' us'd to do,
Each in a tatter'd talisman,
Like vermine in effigy slain.

PLATE XII.

HUDIBRAS ENCOUNTERS THE SKIMMINGTON.

" THIS said they both advanc'd and rode,
A dog-trot through the bawling crowd,
T' attack the leader and still prest;
Till they approach'd him breast to breast:
Then Hudibras with face and hand
Made signs for silence; which obtain'd,
What means (quoth he) this devils procession
With men of orthodox profession.
Are things of superstitious function
Fit to be us'd in gospel sun-shine.
It is an Antichristian Opera,
Much us'd in midnight times of popery:
Of running after self-inventions
Of wicked and prophane intentions;
To scandalize that sex for scolding,
To whom the saints are so beholden.
Women, that left no stone unturn'd,
In which the cause might be concern'd,
Brought in their children's spoons and whistles,
To purchase swords, carbines, and pistols;
Drew sev'ral gifted brethren in,
That for the bishops would have been,
Rubb'd down the teachers tir'd and spent,
With holding forth for Parl'ament;
Pamper'd and edify'd their zeal
With marrow puddings, many a meal;

Hogarth pinxt. *T. Cook & Son sc.*

HUDIBRAS.

Published by Longman Hurst Rees & Orme July 1st 1803.

And cramm'd 'em till their guts did ake ;
With cawdle, custard, and plumb-cake,
What have they done, or what left undone,
That might advance the cause at London.
Hay they?—At that an egg let fly—
Hit him directly o'er the eye,
And running down his cheek, besmear'd
With orange tawny-slime his beard ;
And straight another with his flambeaux,
Gave Ralpho o'er his ears a damn'd blow."

FRONTISPIECE TO TRISTRAM SHANDY.

THIS Frontispiece to Tristram Shandy was originally engraved by S. Ravenet. In it is the portrait of Dr. Burton, of York, the Jacobite Physician and Antiquary, in the character of Dr. Slop. Of this plate there are two copies; in the first of which the hat and clock are omitted.

Hogarth pinx.t

FRONTISPIECE TO TRISTRAM SHANDY.

T. Cook sculp.t

A SECOND FRONTISPIECE TO TRISTRAM SHANDY.

Published by Longman Hurst. Rees & Orme. Jun.y 1.st 1808.

Mr. PINE.

Published by Longman, Hurst, Rees, & Orme, July 1st 1808.

Mr. PINE.

THIS portrait of Mr. Pine, the celebrated engraver, in the manner of Rembrandt, by M'Ardell, in mezzotinto, appeared about the year 1746. The original was in the possession of the late Mr. Ranby the Surgeon.

There is a second head of Mr. Pine, a mezzotinto; both his hands leaning on a cane. Printed for George Pulley, at Rembrandt's Head, the corner of Bride-court, Fleet-street.

"I have called this a second head," says Mr. Nichols, "but know not which of the two was first published."

ORIGINAL SKETCH.

THIS original sketch of a Night Scene, was politely communicated for insertion in this work by Messrs. Boydell, whose generous patronage of the Fine Arts is too well known to need our eulogium, but whose liberality it would be injustice not here to acknowledge.

Hogarth pinx. *T.Cook sculp.*

FROM AN ORIGINAL SKETCH COMMUNICATED BY MESSRS. BOYDELL.

Published by Longman Hurst Rees & Orme Oct.1st 1809.

Hogarth pinxt. *T. Cook sculpt.*

THE BATHOS.

Published by Longman, Hurst, Rees, & Orme, Nov.r 1.st 1807.

FINIS; OR, TAIL-PIECE.

AS many of Hogarth's admirers were desirous of having his works bound up together, considering them as much, if not more worthy of study than many books that are extant; he thought it necessary, in order to complete the whole, and preserve that consistency he had been ever observant of, to add some print by way of tail-piece, in contrast to the customary frontispiece of the generality of publications. What then should this be? Something allusive to *The End*.—In the following plate, then, he gives us a collection of such things as bear, indeed, some affinity to the Latin word Finis, which we meet with in the last leaf of every book; but, that it may not be totally barren of design and humour, takes this opportunity of ridiculing the many glaring absurdities that are often seen in old celebrated pictures of serious cast, (owing to the ignorance of their painters, in introducing low, obscene, and, frequently, profane matter into them) by mixing here the mean with the sublime, and the trifling with that of much importance. Analagous, therefore, to Swift's Art of Sinking in Poetry, he calls it the Bathos, or Manner of Sinking in Sublime Paintings; and inscribes the plate to the dealers in dark pictures.

As there is no great connection among the variety of objects we observe in this print, excepting a conformity with the end, we shall not confine ourselves to any order, but mention the various matter as it occurs. On one side, then, we see a ruinous tower, having in front a decayed clock, or time-piece; contiguous to that, a grave-stone, and nearer to us, the remains of a column, against which lies the figure of Time, in the utmost agony, breathing out his last. The emblems with which he is customarily painted, *viz.* his scythe and hour-glass, lie broken beside him. In one of his hands is a fractured pipe; in the other a roll of parchment,

containing his will, in which he has bequeathed all and every atom of this world to blank Chaos, whom he has appointed his sole executrix. This will is sealed and witnessed by the three sister fates, Clotho, Lachesis, and Atrapos. Beneath this will lies a shoemaker's last, and a cobler's end. On the left of these is an empty ragged purse, a commission of bankruptcy, with the seal affixed, supposed to be taken out against poor Nature, and a play-book, opened at the close of the last act, where *exeunt omnes* stands forth to view. In the middle is the remnant of a bow and quiver, a crown destroyed, and a worn-out scrubbing brush. On the other side of this plate is a withered tree, a decayed cottage, and a falling sign of The World's End, described by the terrestrial globe bursting out in flames. At the foot of this post is our artist's print of the Times, set on fire by little better than a snuff of burning candle. Near this lies a cracked bell, a broken bottle, a piece of old rope, or a rope's end, a besom worn to the stump, the stock of a musket, a whip lashed away to the handle, a capital of the Ionic order, and a fractured painter's palette. At some distance is seen a man hanging in chains, and a ship foundering at sea; and to complete the whole, in the firmament above is the moon, darkened by the death of sol, who, with his lifeless coursers, lies stretched upon a cloud, his chariot wheels broken, and his source of light extinguished.

Thus, however jumbled together the objects in this plate may be, with a design of exposing the absurdities of some ancient paintings; they serve to put us in mind that life is little better than a jumble of incidents, that the end of all things approaches, and that a day will sooner or later come, when time itself shall be no more.

FINIS.

Plummer and Brewis, Printers, Love Lane, Little Eastcheap.